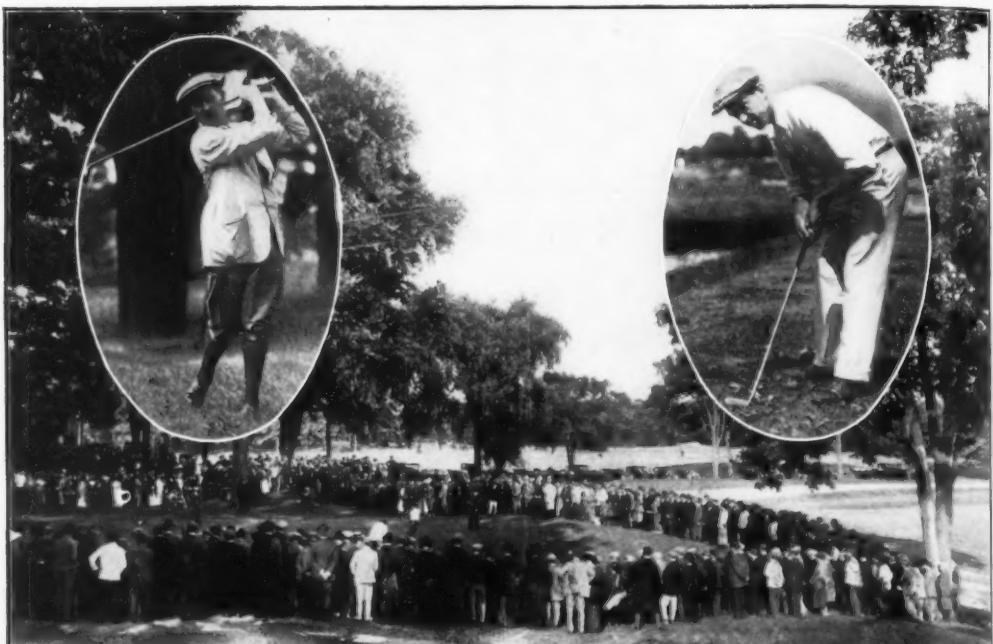


THE ARCHITECTURAL RECORD



NOVEMBER 1913

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THE ARCHITECTURAL RECORD



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THE PATIO IN THE PAN-AMERICAN BUILDING,
WASHINGTON, D. C. ALBERT KELSEY AND
PAUL P. CRET, ASSOCIATE ARCHITECTS.

THE ARCHITECTURAL RECORD

Vol. XXXIV.
No. 5.

NOVEMBER, 1913

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THE PAN AMERICAN UNION AND ITS ANNEX: WASHINGTON, D.C.

A STUDY IN PLAN & DETAIL
ALBERT KELSEY & PAUL P. CRET,
ASSOCIATE ARCHITECTS.
TEXT BY
C. MATLACK PRICE



This is the first architectural magazine article appearing to date thoroughly descriptive of the remarkable buildings for the Pan American Union in Washington, D. C., and the illustrations are of unusual interest as showing the preliminary and completion stages of the building, as well as many details and model studies.

I.

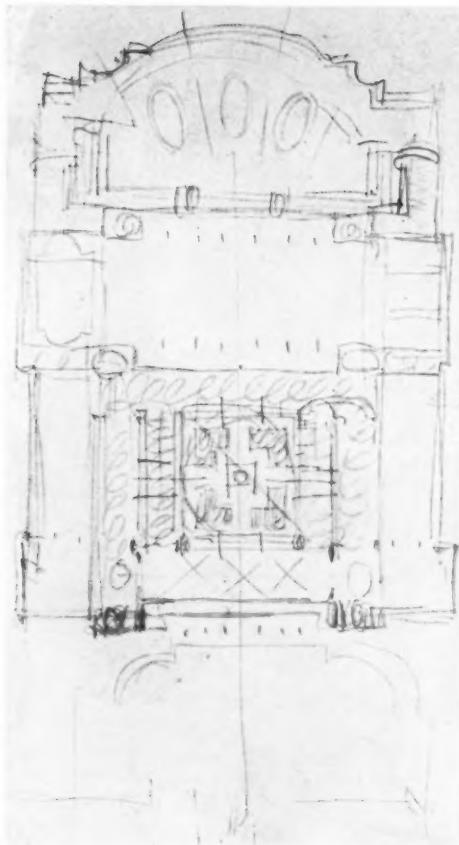


THE PAN AMERICAN UNION, in brief, is an organization and office maintained voluntarily by the twenty-one American republics, controlled by a Governing Board composed of the diplomatic representatives in Washington of the other American nations and the Secretary of State of the United States, administered by a Director General and Assistant Director, chosen by this Board, and assisted by a staff of editors, statisticians, compilers, trade experts, translators, librarians, clerks and stenographers, and devoted to the development and conservation of

commerce, friendly intercourse, and good understanding among all the American Republics." Such is the official description of the institution and aims of the Pan American Union.

In these pages, however, it is the intention to discuss rather the architectural aspect of the remarkable building which is the home of the institution, than to present a detailed account of its no-less important diplomatic aspects. Before taking up questions purely architectural, however, a presentation of certain facts of a more or less statistical nature will aid in a better understanding of the problem in its broader sense.

The total cost of the new building and grounds closely approximates \$1,000,000. Three-quarters of this sum was given by Andrew Carnegie, who thus showed



A.



B.

TWO FIRST PRELIMINARY STUDIES FOR THE PLAN, BY MR. CRET

These, as well as "C" and "D" opposite, contain the germ of the executed building, and all contained the device carried into the finished competition drawing—the super-imposing of the Hall of the Americas on the Columbus Library. This device won the competition.

his appreciation of the value of the Pan American Union as an instrument working toward the realization of his ideal of universal peace and good-will among all the nations of the world. The remaining quarter of a million dollars was composed of the contribution of the United States and the quotas of the other American republics.

The design of the building is the result of an architectural competition, and from seventy-eight *projets* which the jury of award found worthy of serious consideration, the award was made to that anonymously submitted by Messrs. Albert Kelsey and Paul P. Cret, Asso-

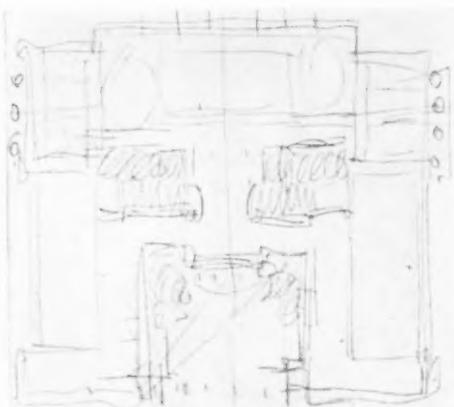
ciated. Mr. Kelsey was the winner of the Travelling Scholarship of Architecture at the University of Pennsylvania in 1896, and Mr. Cret, now Professor of Design at that University, is a native of France, and a graduate of the Ecole des Beaux Arts in Paris in 1903. The jury of award in the Pan American Union Competition was composed of Messrs. Austin W. Lord, Henry Hornbostel and the late Charles F. McKim.

The site chosen for the building, at the corner of 17th Street, N. W., and Potomac Park, is a splendid one for a monumental building, and the Pan American Building has been skillfully kept in

NOTES.

Plan "C" shows an open three-sided court at the front, with circulation forced too far back into the building.

Plan "D" is much more complicated, with two curved stairways, having the same disadvantage as Plan "B."



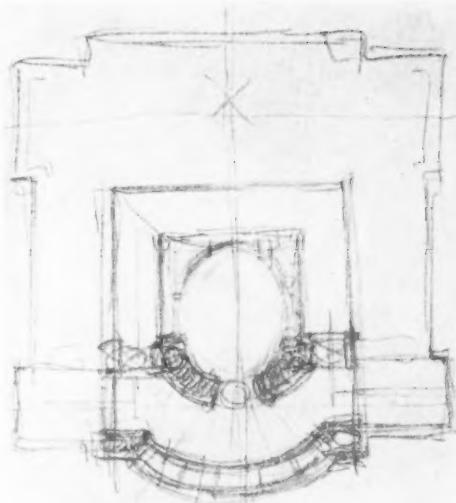
C.

TWO FIRST PRELIMINARY STUDIES FOR THE PLAN, BY MR. CRET.

conformity with the two other important buildings on 17th Street, as well as with the generally monumental character of public buildings in Washington, yet expressive of an unusual degree of individuality in itself. And all three of these buildings, while representing interests and activities of marked public importance, are distinctly apart, officially from the national government. The Corcoran Art Gallery, the headquarters of the Daughters of the American Revolution, and the Pan American Union constitute an interesting group, or rather sequence, of monumental buildings in white marble.

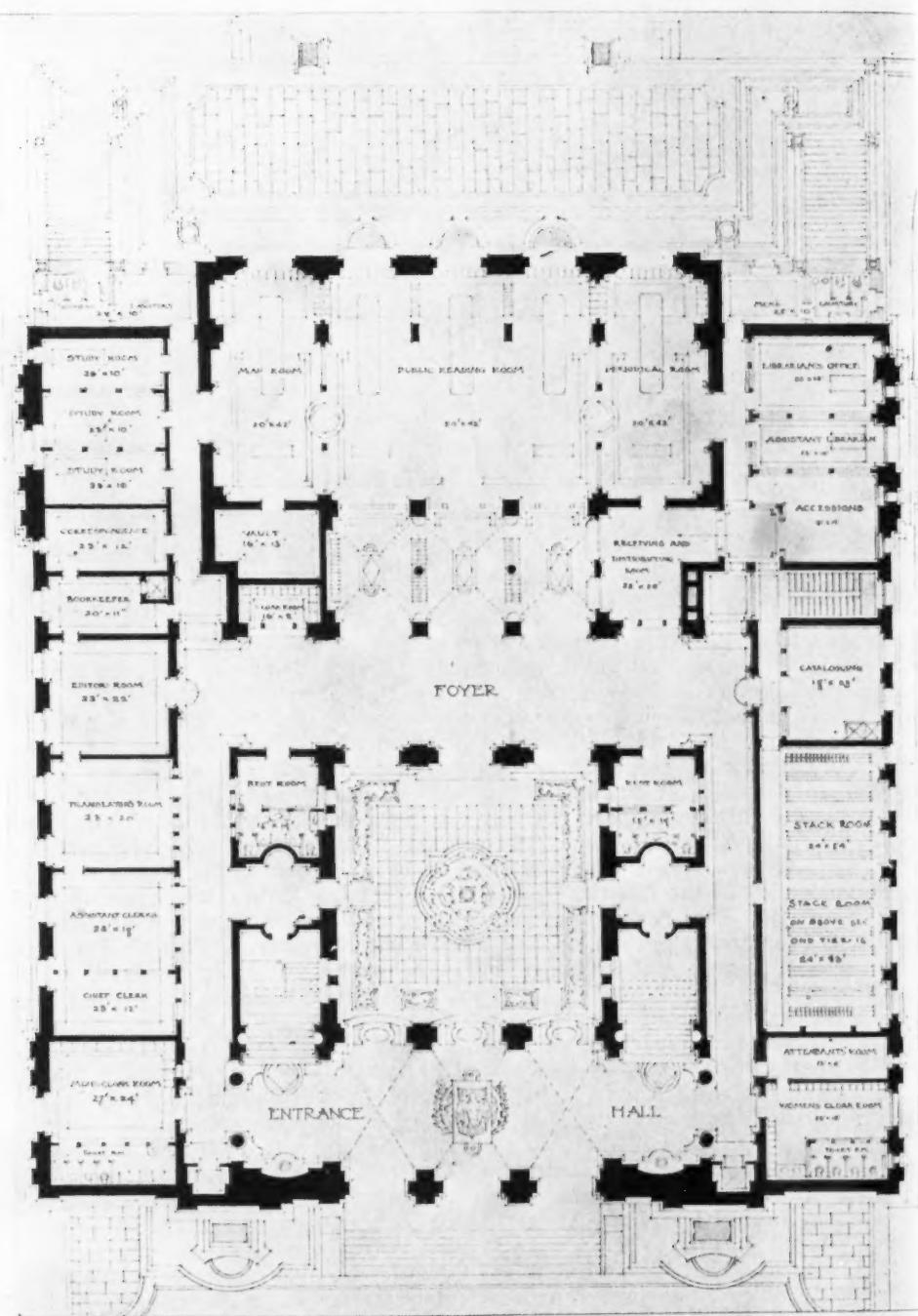
As a general outline of the architectural intentions, preliminary to a more detailed analysis of the manner in which these intentions were carried out in execution, one takes the liberty of quoting at more or less length, the able exposition by Director General Barrett, in his deeply interesting and very carefully prepared volume, "The Pan American Union."

"The way in which the architects attacked the problem of giving expression, both practically and artistically, to the peculiar underlying purpose of the build-

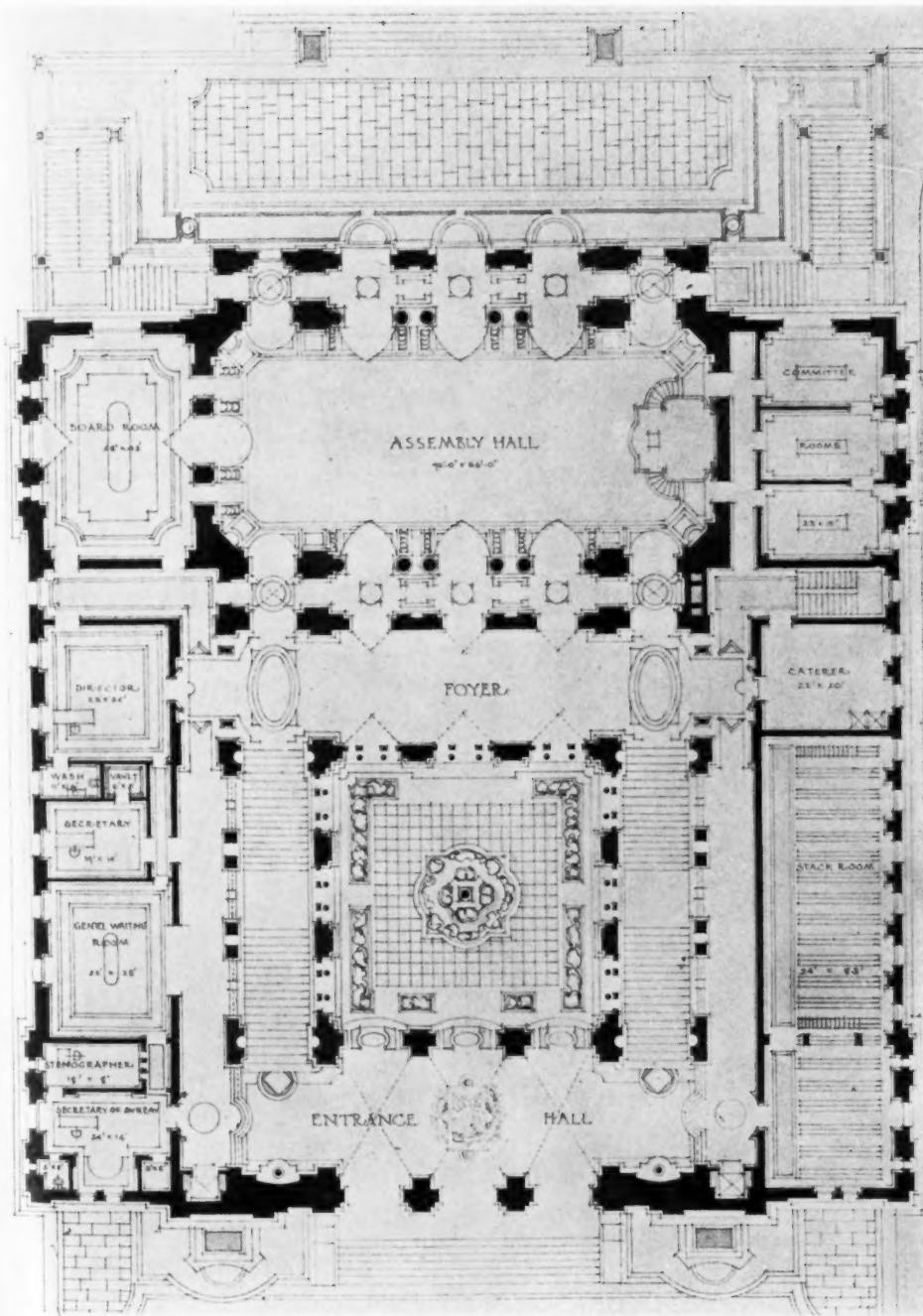


D.

ing is happily set forth in the Bulletin of the Pan American Union for May, 1908. In the first place the work of the Union, as defined by the Rio de Janeiro Conference of 1906, is that of a permanent center of information and of interchange of ideas among the republics of this continent, as well as a building suitable for the library in memory of Columbus. This made it necessary to house under one roof a very active office work and a library which would grow constantly. But there was another important function. This building in Washington was to be the home of the American Republics in the highest sense of the word. . . . It was therefore determined to make the building nearer the type of the residence than the impersonal public building, although as dignified as the subject demands. So it became the expressed hope of the Director General of the Union, and its architects, that when the representatives of the various countries pass the threshold they will have the impression of entering their own house; that when the vestibule, the staircases and the large assembly hall shine with thousands of electric lights as a brilliant gathering throngs the rooms



THE FIRST FLOOR PLAN, AS SUBMITTED IN COMPETITION. THE PAN AMERICAN
BUILDING, WASHINGTON, D. C.
Albert Kelsey and Paul P. Cret, Associate Architects.

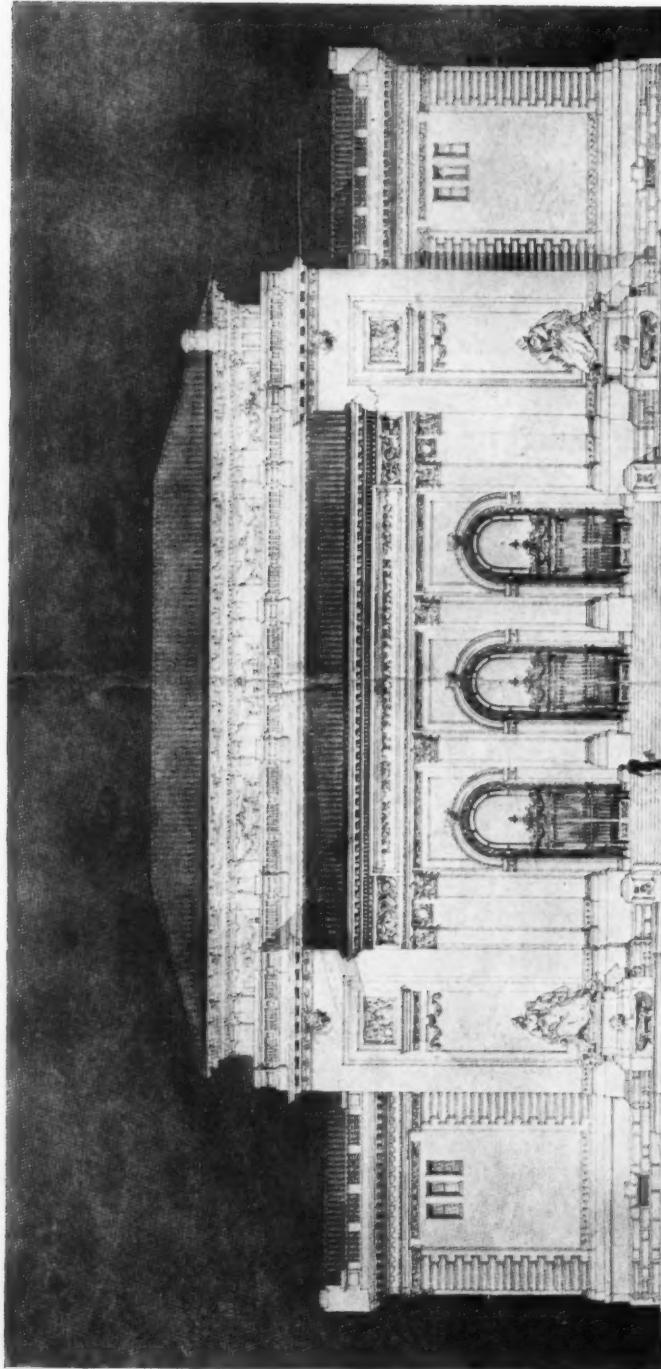


THE SECOND FLOOR PLAN, AS SUBMITTED IN COMPETITION. THE PAN AMERICAN BUILDING, WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.

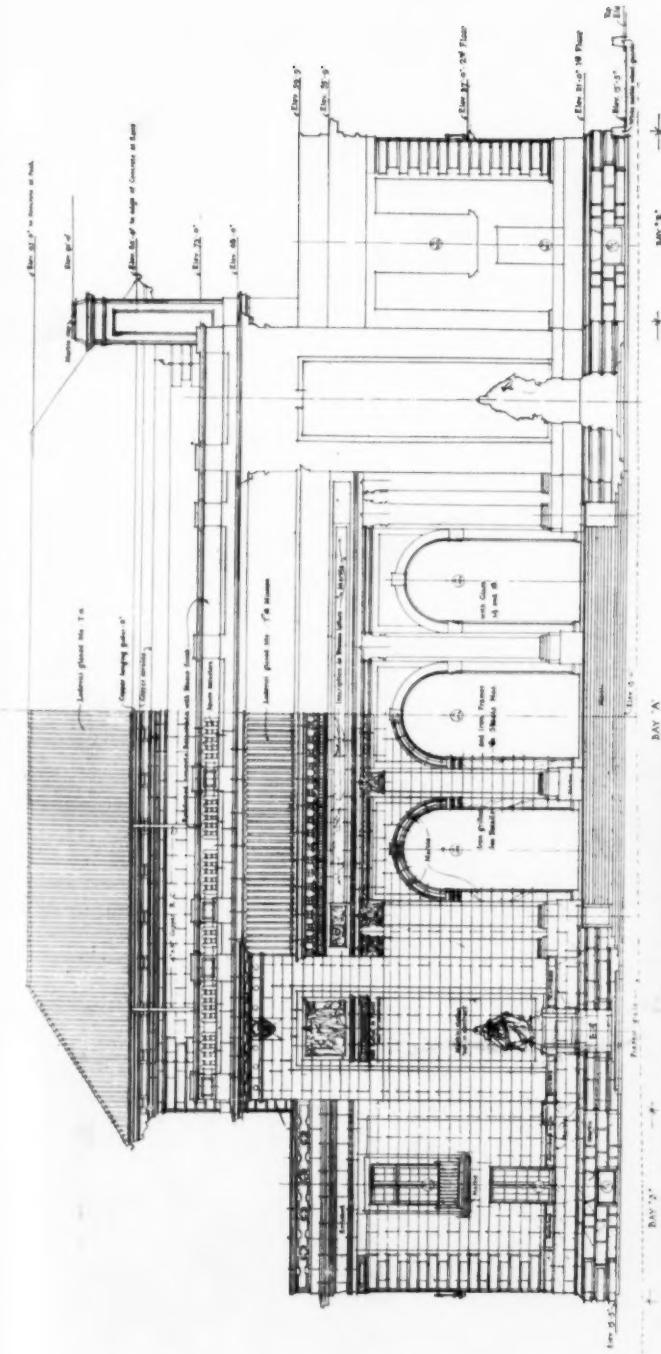
NOTE: One of the remarkable features of this competition is that the *plans* were executed virtually inch for inch, while the elevations and details underwent radical changes in execution. Note the brilliant superimposing of the Hall of the Americas (designated "Assembly Hall" on the plan) upon the reading room

below. Study the stair treatment as shown here, and in the patio section. Here the stairs were closed in as compared to their final treatment. Their location, however, remained unchanged. Also the disposition of mosaics, etc., remained unchanged, though their execution is entirely different in character.



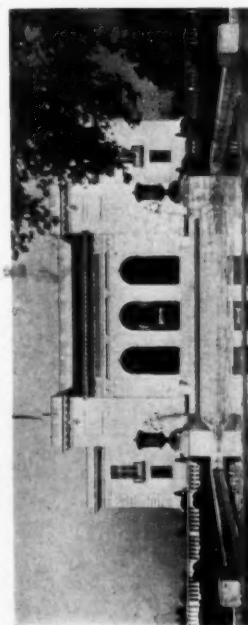
NOTE: This drawing shows a building distinctly horizontal, while the working drawing below has a distinct vertical effect, the total height, indeed, being raised 16', while the length remained unchanged. Note the "plainly" Italian character of this detail, and the total absence of aboriginal motives, which were later introduced. Here was a project for an attractive building, but not a building of character. Note the elimination in the finished building of the three small and objectionable windows in the wings, and the introduction of the tall windows and characteristic iron balconies. The heads of "British Lions" on the centres of the pylons were eliminated, as well as the unfortunate vertical line of rustication which the effect of separating the building from its wings. Abolished, too, were all the French school "blocks" and centering motives and other draughtsmen's devices.

FRONT ELEVATION AS SUBMITTED IN COMPETITION. THE PAN AMERICAN BUILDING, WASHINGTON, D. C. ALBERT KELSEY AND PAUL P. RETT, ASSOCIATE ARCHITECTS.



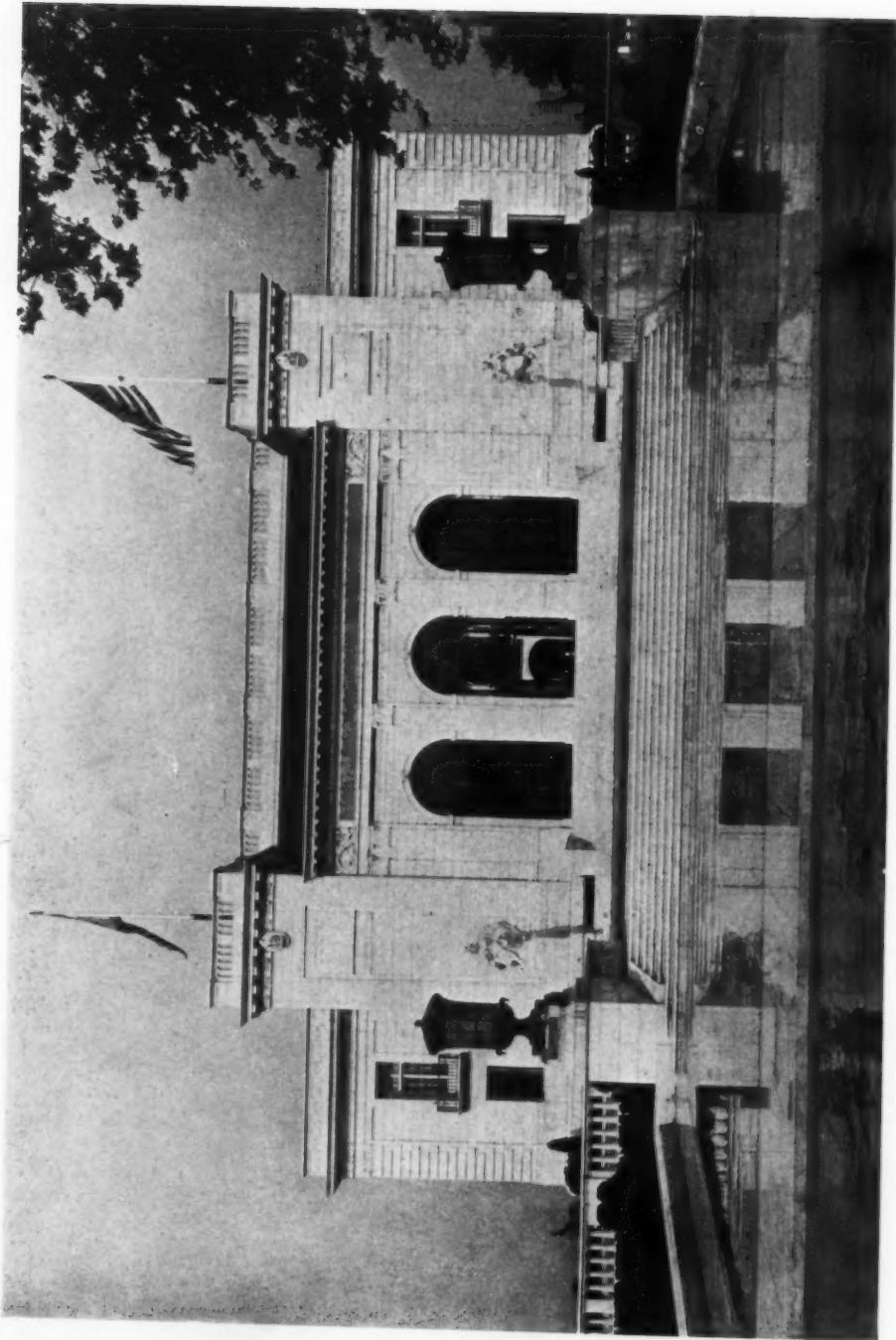
Front elevation from $\frac{1}{4}$ " scale working drawing, and a photograph of the front elevation of the executed building. (See Competition Elevation and Note above.)

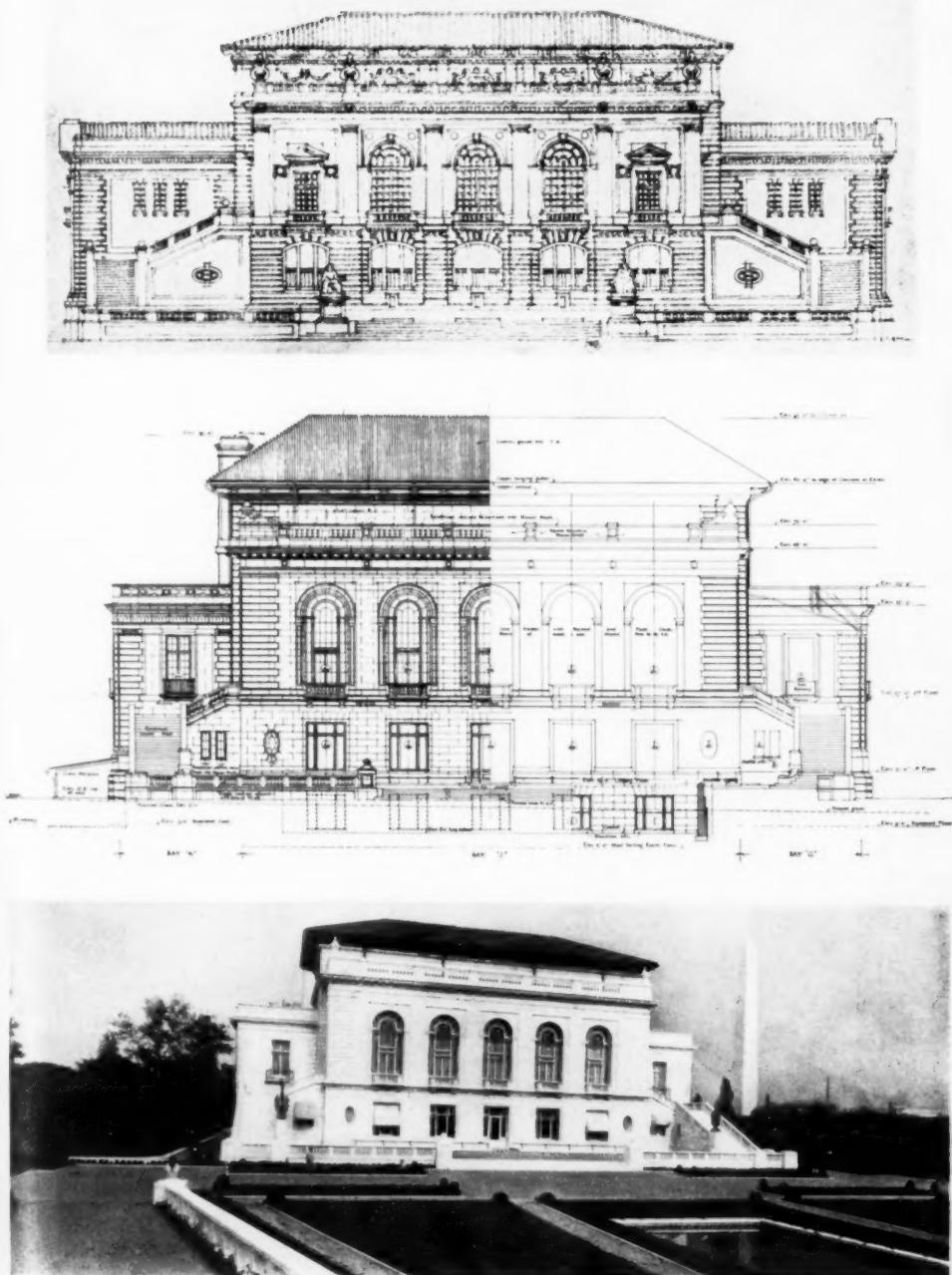
THE PAN AMERICAN BUILDING, WASHINGTON, D. C. ALBERT KELSEY AND PAUL P. CRET, ASSOCIATE ARCHITECTS.



IN THE ACTUAL FRONT ELEVATION THE HEIGHT OF THE REAR IS NOT SEEN.

FRONT ELEVATION, THE PAN-AMERICAN
BUILDING, WASHINGTON, D. C., ALBERT KELSEY
& PAUL P. CRETE, ASSOCIATE ARCHITECTS.



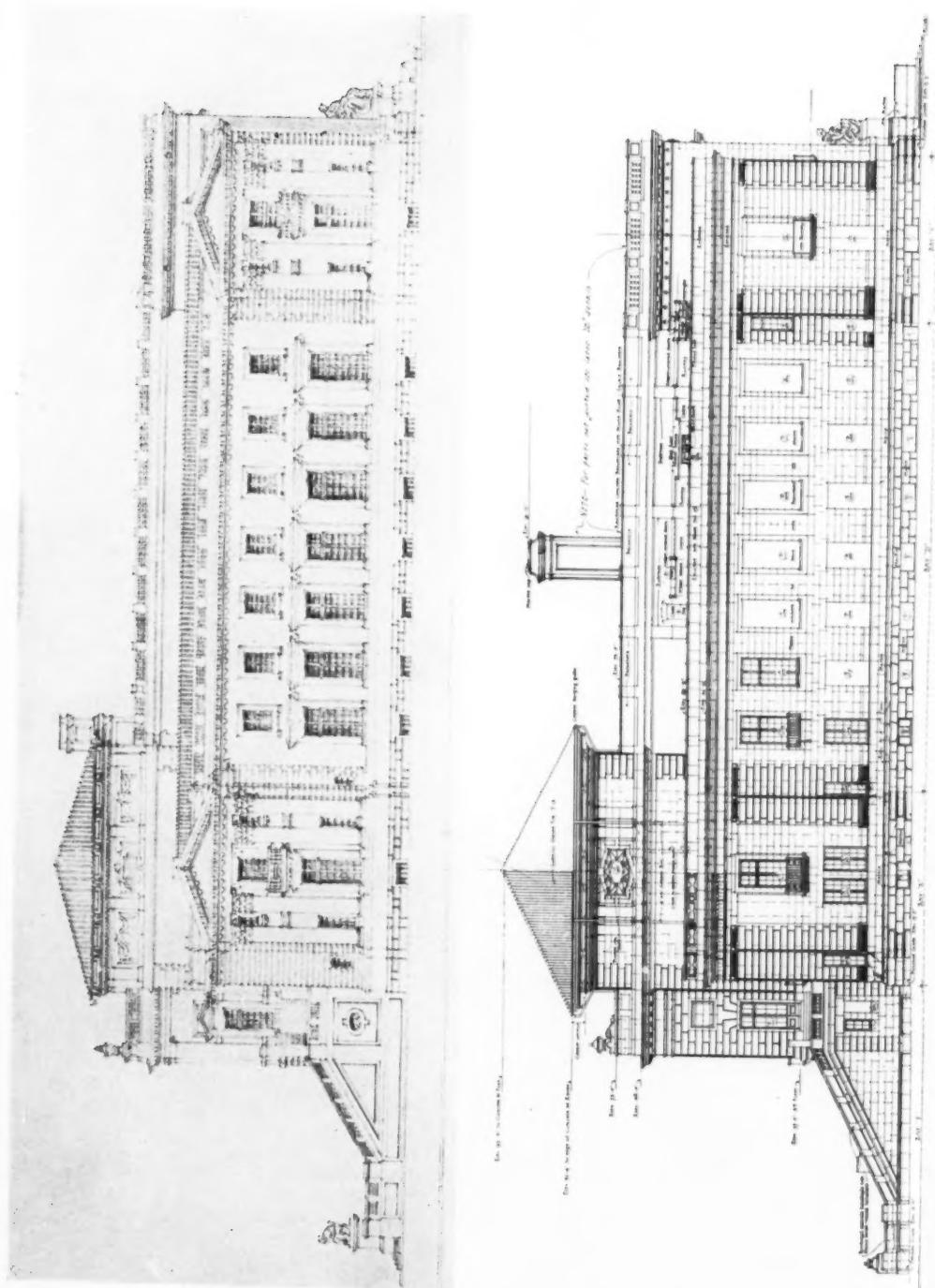


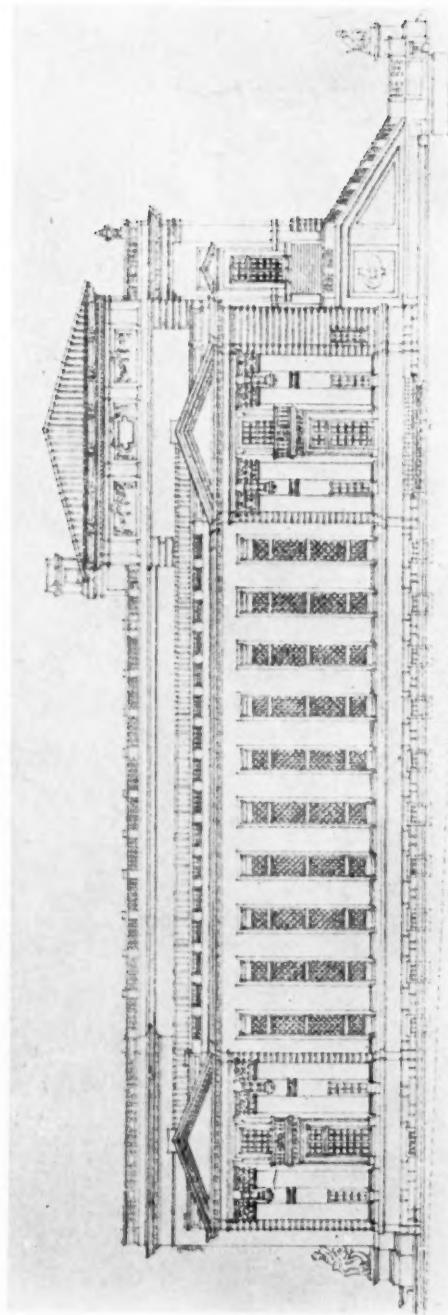
THE REAR ELEVATION, FROM THE COMPETITION DRAWING, THE WORKING DRAWING
AND A PHOTOGRAPH OF THE FINISHED BUILDING.

THE PAN AMERICAN BUILDING, WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.

NOTE: In the competition drawing note the apparent length of the wings, and their inadequate lighting. The rustication is very French, and there is an insistence upon indicating the reading-room by suggestions of book-cases. Note the lack of stateliness in the expression of the loftiest and largest room within. Note that the five windows comprise three of one kind and two of another, in contrast with the much simpler treatment in the executed building. Centres were emphasized by the placement of meaningless modern French urns in the competition drawing.

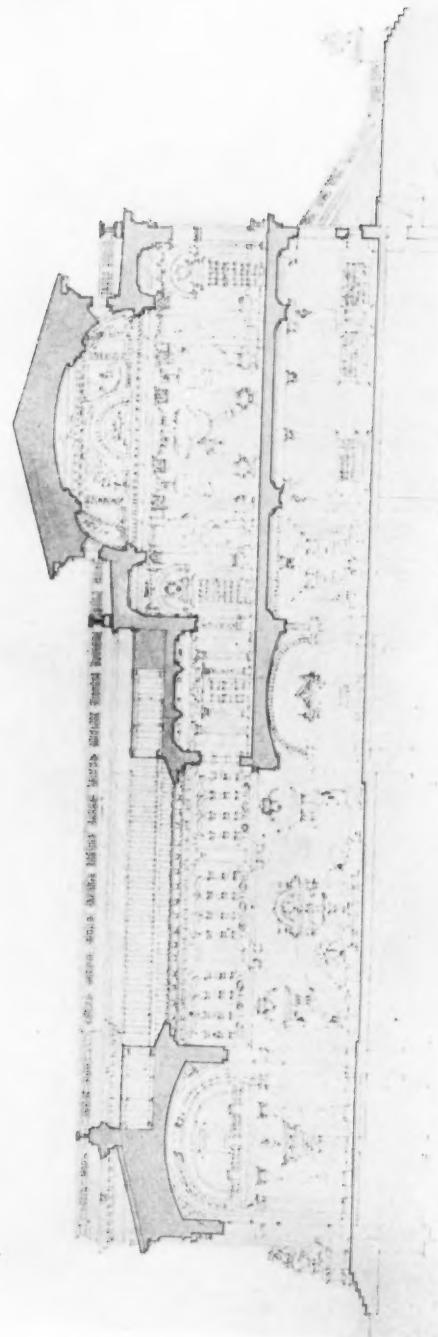




A STUDY IN SIDE ELEVATIONS. THE PAN AMERICAN BUILDING, WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.

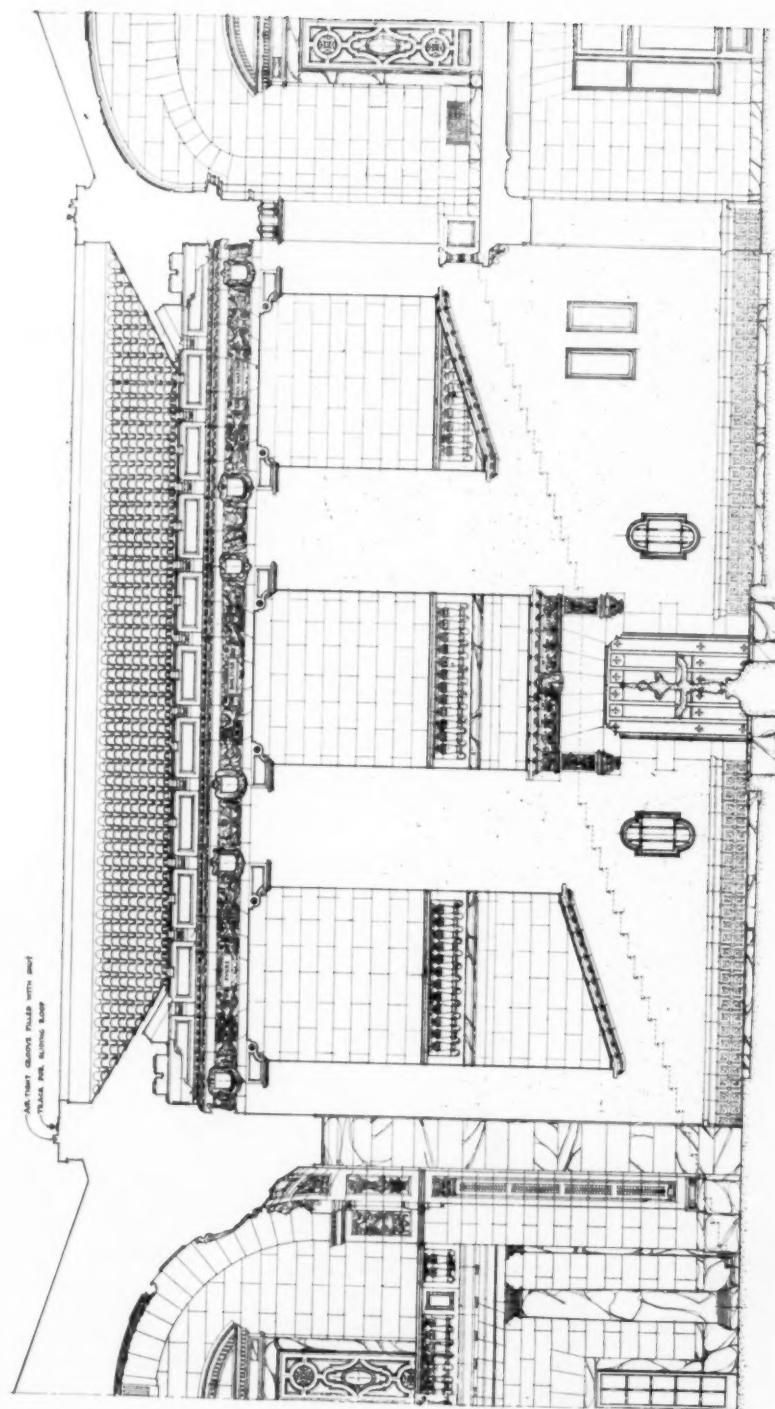
NOTE: Above, in the stack-room elevation, the architects could not resist the impulse inevitable to all designers, to express the tall book stacks within, though the library is but a subsidiary feature of the interior. The roof over the Hall of the Americas is expressed here in a manner flat and inadequate. On the page facing are shown the competition drawing and the working drawing of the south side elevation. These give interesting data for comparison. The competition drawing shows a building of nondescript "Roman" character, typical of many competitions—an elevation built with presumptuous plasters and pediments which make features of divisions of no importance in the interior. Note in the working drawing the elimination of gable roofs, and of the tile roof the entire depth of the building. The most significant change is in placing the tall windows above and the short windows below. It took some months of study after the competition was awarded before it was realized that the second story was the important story.



NOTE: It is instructive to compare this section through the entire building with the working-drawing section through the patio, given below. In the competition drawings the first floor was the *belle étoile* story, actually squat in its proportions. Note that the patio here, though of archaeological character in treatment, is very much closed in, and drawing below the upper story becomes the lofty story. In the working character of the patio is no longer Italian, except for the fountain indicated, but supplanted by the remarkable fountain, of aboriginal design, shown in the photographs. The most important change of all was the treatment of the stairs, which nearly doubled the area of the patio. The stairs, in other words, were finally made a part of the structure, instead of being concealed in the building. The ornament is significant, and a reference to the photographs on pages 428 to 438 will show the character obtained in the execute work.

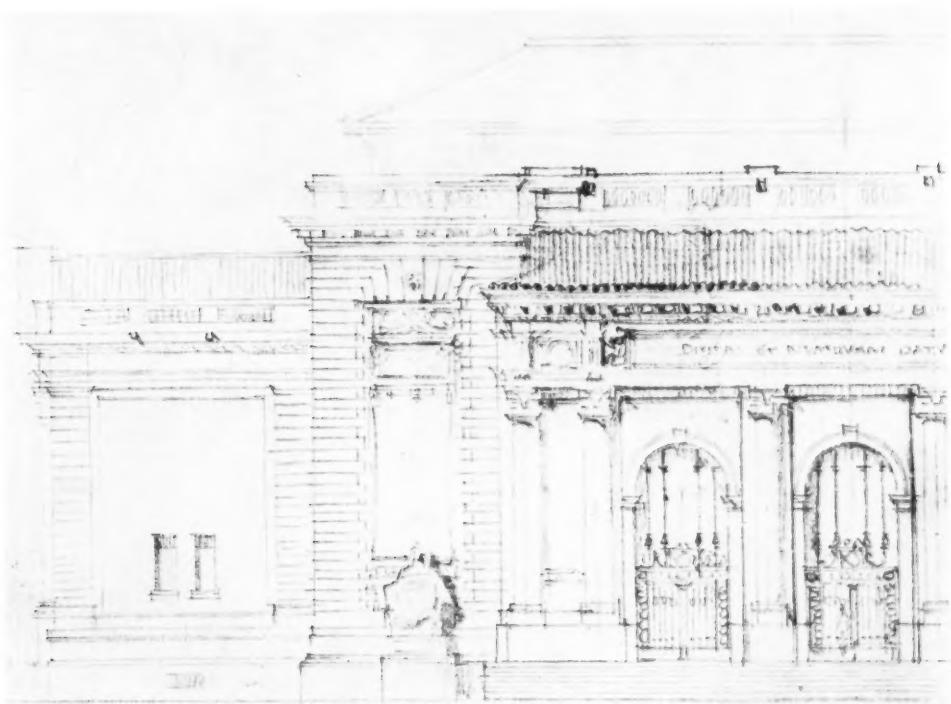
THE COMPETITION DRAWING FOR THE SECTION THROUGH THE BUILDING, THE PAN AMERICAN BUILDING, WASHINGTON, D. C., ALBERT KELSEY AND PAUL P. CRET, ASSOCIATE ARCHITECTS.

will show the character obtained in the execute l work.



A study of the photographs of the patio will show
the keynote of the character of the building.

SECTION THROUGH THE PATIO, FROM THE WORKING
DRAWING, THE PAN AMERICAN BUILDING, WASHINGTON, D. C.
ALBERT KELSEY AND PAUL P. CRET, ASSOCIATE ARCHITECTS.



A PRELIMINARY STUDY SKETCH—PORTION OF FRONT ELEVATION.

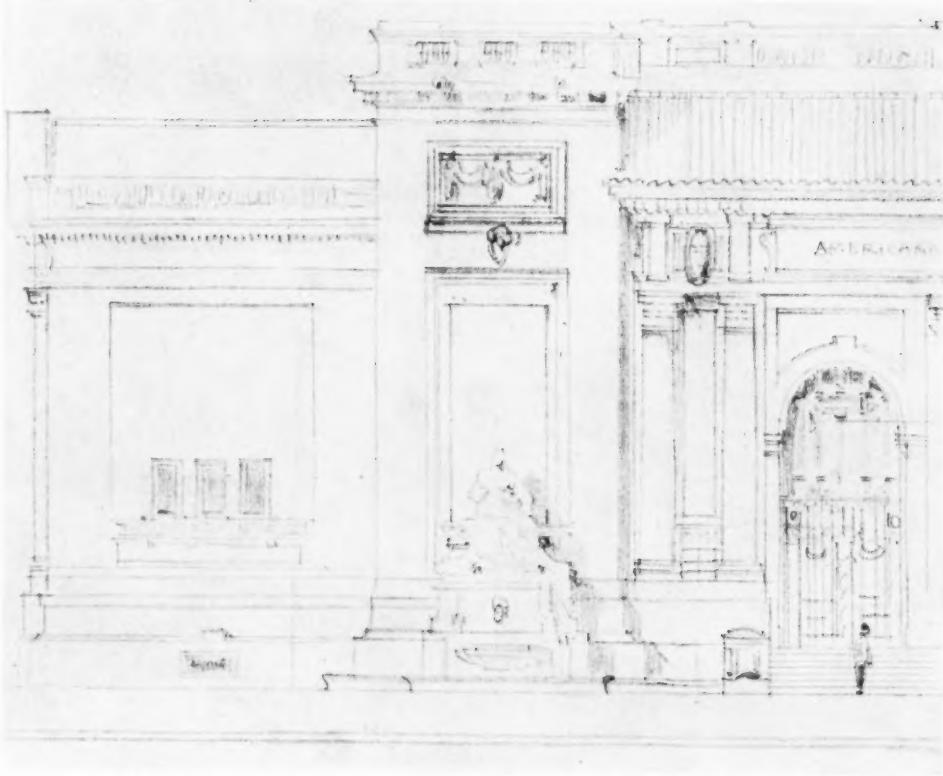
This sketch shows the striving for big, unbroken wall spaces in the wings. It is important to note that the composition of members, etc., in the triple entrance mass, with its side pylons, remained unchanged except in detail. The influence of Villa Medici is apparent in the general composition here, as well as in the executed building, but there is a slight over-emphasis of centres and other features by academic mannerisms.

to honor a distinguished visitor, the representatives of the twenty-one Republics may have the impression of receiving guests in their own residences, and not, in a commonplace meeting room.

"To this end the whole building, while of a distinctively monumental character in keeping with its noble environments, has been infused with what might be called a sense of stately domesticity, as in certain palaces that express their character as habitations while they stand for some pre-eminent public purpose. The near neighbor of this building, the White House, is a felicitous instance of this. The same fine feeling has been carried out in combining with a republican simplicity in the design those refinements of form which the Latin race gave to architecture.

"In the decorative finish, the care of

detail, and numerous characteristic touches, the origin of the greater number of the twenty-one countries is typified. After having won the competition and after the disposition of parts had been planned and settled to meet the requirements of the Institution, the architects determined to interpret or express some of the many and varied characteristics of the countries and people represented in the Pan American Union—to reproduce a bit of local color, or that which is most graceful and characteristic of each nation. In other words, the unique opportunity to symbolize architecturally an international movement was embraced with earnestness. In consequence, not only does a consistent theme run through the building, but in a larger sense climatic conditions have been taken into consideration. The



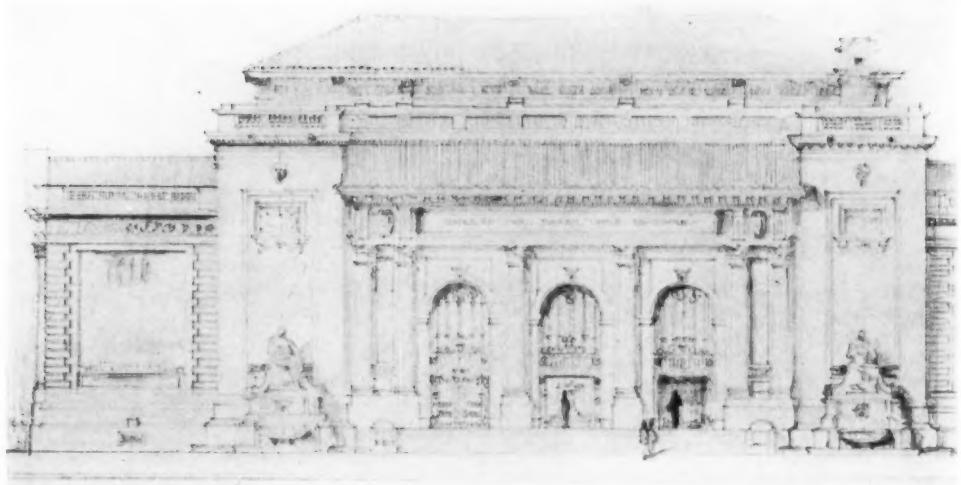
A PRELIMINARY STUDY SKETCH—PORTION OF FRONT ELEVATION.

It is important to note that the scheme for the elevation, as shown here and on the page opposite, includes *columns*. As Washington, however, is a "City of Columns," it was decided that this building would be more distinctive without them. The difference in the treatment of the pylons is noteworthy, and especially in the fact that there was no aboriginal character in any of the detail at this stage of the design.

building, externally is simple and restrained; above all, presenting an appearance well suited to the climate and conditions as they exist in Washington. Internally, by means of an open court or patio, an entirely different but harmonious treatment has been adopted to symbolize the climate and conditions that prevail in the warmer American countries. Throughout the design the two grand divisions of North and South America are held in view. These are represented on the front elevation by the two marble pylons on either side of the triple entrances. Here this motive is given emphasis first by colossal groups, then by two historical subjects in low relief, and finally by the eagle and the condor, the great birds of the North and the South. The next thought was to

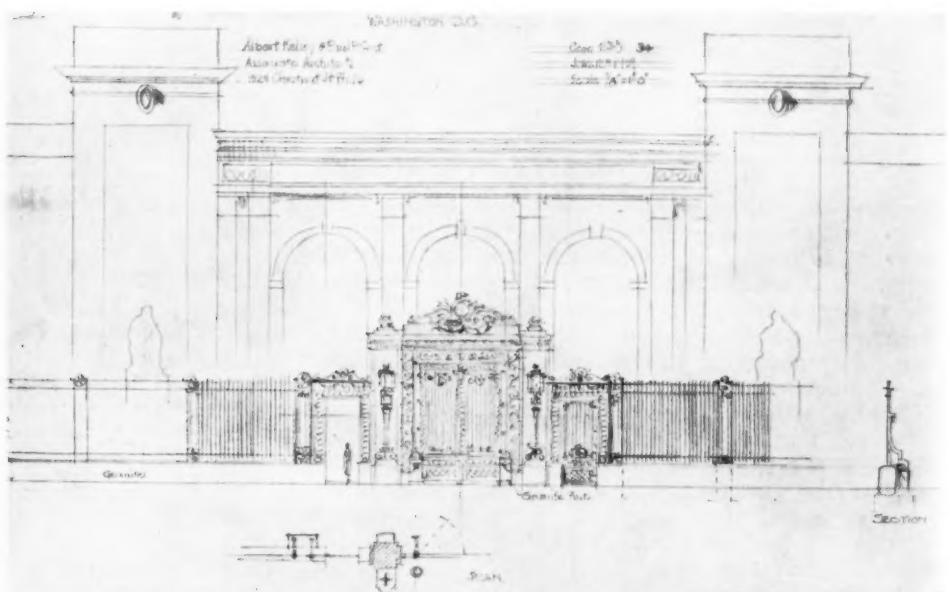
recall the origins of the various peoples making up the Pan American Union. The English influence, the Spanish influence, the Portuguese influence and the French influence are therefore evident in the design. Next, and treated with even greater emphasis, comes the subject of American aboriginal art, together with the local history peculiar to all the twenty-one countries before and since their present geographical lines were established."

Director General Barrett speaks of the intentions held regarding the building now known as the Pan American Annex, and the idea of the gardens, these subsequent realizations of the original idea to be discussed here at length, and he concludes his able *résumé* of the larger ideas underlying the main building:



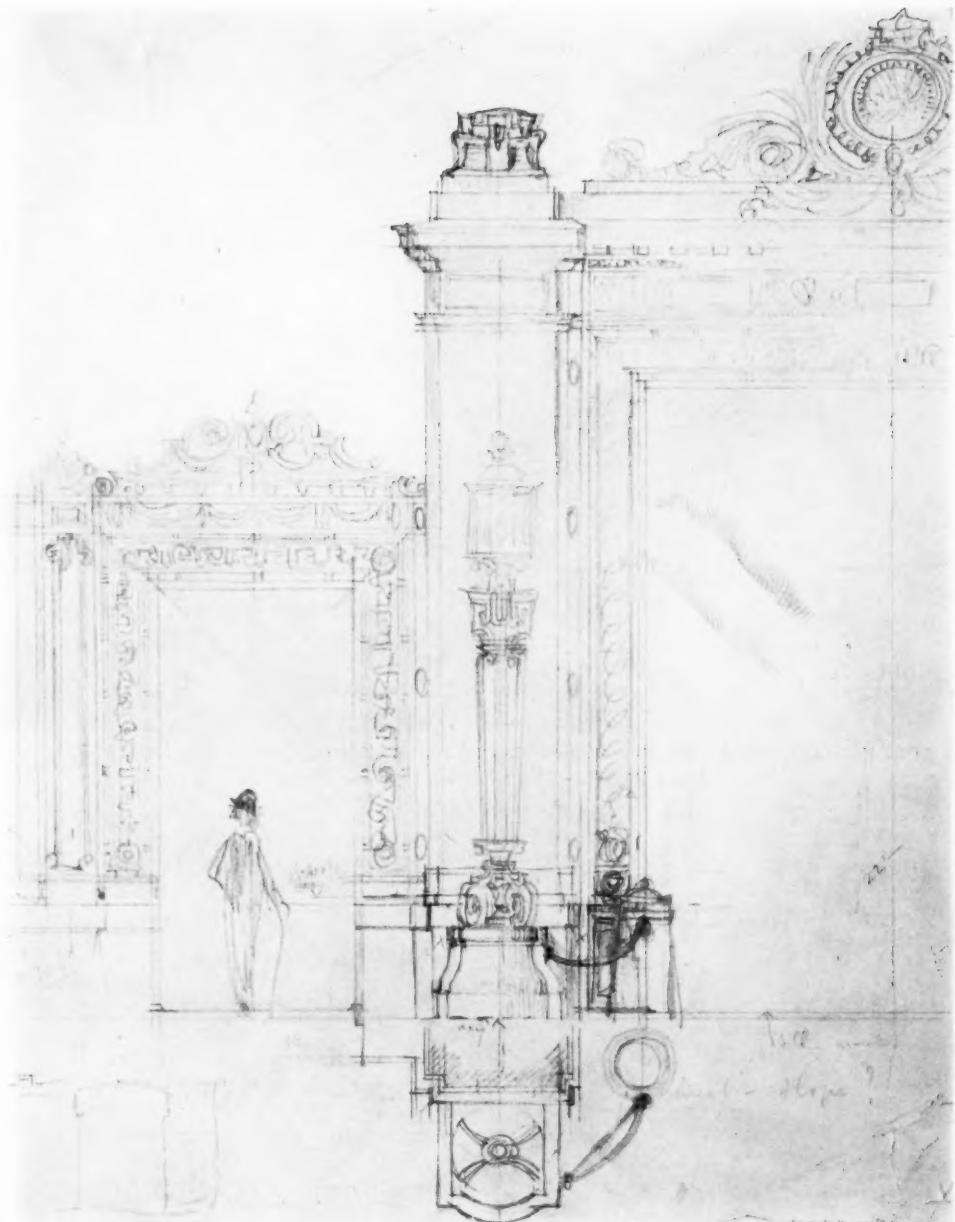
A PRELIMINARY STUDY SKETCH—PORTION OF THE FRONT ELEVATION.

In this sketch there is a marked exaggeration in the treatment of the fountain groups, and an unpleasant separation of the building and its wings results from the unnecessary vertical line of rustication.



AN ABANDONED IDEA—A MONUMENTAL FENCE AND GATE.

Here was a Monarchical idea as opposed to a Democratic idea. It was decided that the entire intent of the Pan American Union was a policy of inclusion and invitation rather than exclusion as expressed by a forbidding monumental fence, no matter how architecturally this might be designed.



AN ABANDONED IDEA—A MONUMENTAL FENCE AND GATE.

From a Pencil Sketch by Paul P. Cret.

This detail plainly shows the origin of the inspiration which led to the design of a monumental fence and gate. Here is even indication of a crown and the familiar French regal accessories surmounting the whole.



LOOKING OUT FROM THE TERRACE—THE PAN AMERICAN BUILDING, WASHINGTON, D. C.
Albert Kelsey and Paul P. Cret, Associate Architects.

The entire expression achieved in the approaches to the building is one of accessibility, as opposed to the effect which would have resulted from the adoption of the monumental fence shown on pages 400-401.



THE CURVE OF THE ENTRANCE DRIVE.

"But considered by itself, it (the main building) is strikingly organic in character, that is, it expresses externally a plan and a grouping of architectural units carefully designed to serve the purposes for which the edifice was specifically intended. The fundamental idea requires the monumental expression of a dominant theme. Underlying this are certain functions of utility. This monumental intention is to give visible expression to the ideas of unity, of solidarity, of amity that found realization in the Union of American Republics. A great hall of state seemed the most suitable expression of this purpose, thus serving as a gathering place, under impressive conditions, for special occasions, festival or otherwise, all having in some way to



THE APPROACH—THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.

As opposed to the shut-in effect which would have resulted from the adoption of a monumental fence, here is an inviting effect of openness in the sweeping curve of the driveway.

do with the union of these republics for mutual ends.

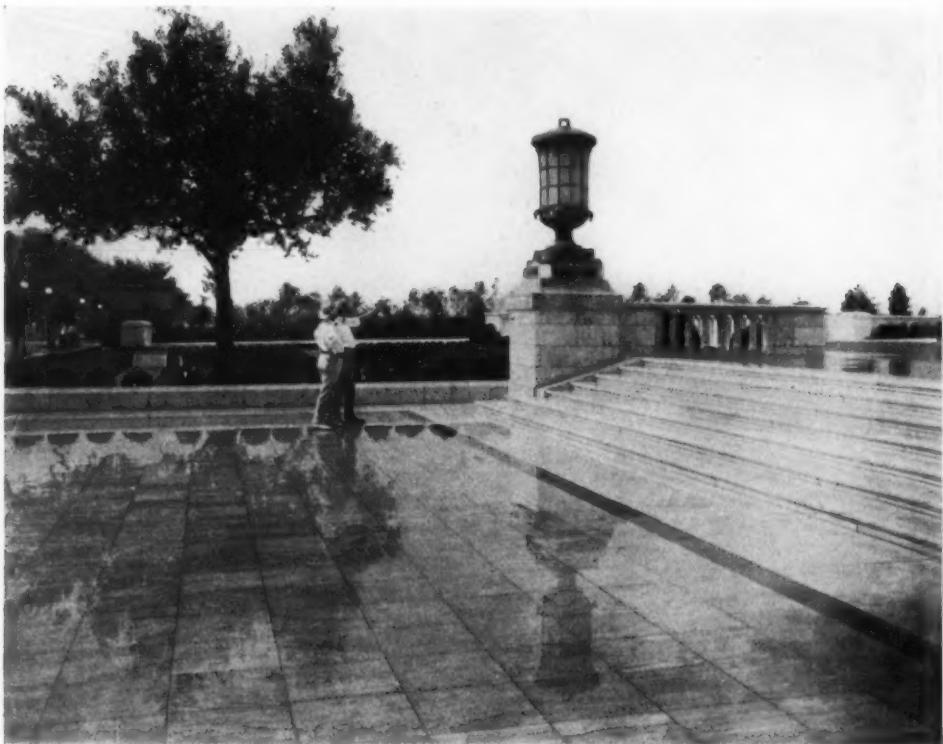
"The two great subsidiary functions are the providing convenient offices for the Pan American Union, together with the housing of the Columbus Library. To these ends we have such a hall of state here realized, superposed upon a subordinate story containing the library and working offices, and flanked on its own level by rooms specifically planned for the Governing Board and other purposes connected with the Institution."

Here, then, is the idea—the scheme of the thing in its more broad architectural aspects.

In "stating the problem," so to speak, Director General Borett, in a chapter on "Architectural Style and Influences," gives the following direct and lucid statement:

"The conditions that determined the

style of architecture were the external circumstances imposed by the generally classic or renaissance character of monumental buildings in Washington. It was important that this edifice should agree therewith. Of equal importance was the other circumstance that in culture, and largely in race, twenty of the twenty-one American Republics are of Latin origin. As such they have always been characterized in their own cities by forms of architecture that reflect that derivation. In the exterior of the building this Latin-American quality is therefore delicately subordinated to the prevalent classic and renaissance conditions of monumental architecture in Washington, although palpably manifest in various subtle indications. Internally it becomes pronounced in certain important respects; moreover it embodies here elements of primitive or aboriginal design,

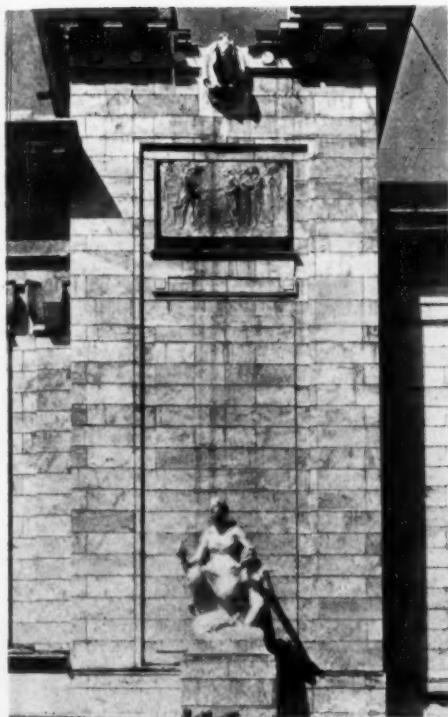


ENTRANCE STEPS, TERRACE AND ONE OF THE GREAT BRONZE LANTERNS,
THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.
Albert Kelsey and Paul P. Cret, Associate Architects.

such as in a marked degree have often more or less characterized Latin-American architecture in various parts of the New World. Hence, externally, we have the central motive of the edifice expressed in a dominant mass that rises conspicuously above the second story in order to give within the impressive loftiness requisite for a great assembly hall. This hall is approached by important stairways from the main directions. On one side two flights ascend from the entrance facing the street; upon the other side the two additional flights already referred to rise more immediately from the formal garden planned for the rear of the building. From this garden broad low steps ascend to a spacious terrace on the level of the ground floor, and thence the two stairways communicate at either end with an aisle of the hall. The two staircases from the street-front connect

the long vestibule at the entrance with the hall above, enclosing, according to Mr. Sylvester Baxter, the noted art critic, 'what is the most conspicuous, original and charming feature of the design; an open court, or Spanish patio, more than fifty feet square, enclosed by loggias opening from the staircases and adjacent galleries.'

"The patio was a feature particularly called for in the program for the architectural competition. It was regarded as exceptionally desirable, owing to the important part which courts play in Latin-American architecture in general, both monumental and domestic. In this design, however, while it is the element that conspicuously strikes the visitors' attention upon entrance, it is so skilfully developed as to be not so much a central motive as it is something that naturally grows out of the organic character of



PLASTIC STUDIES FOR THE SCULPTURE ON THE "NORTH AMERICA" PYLON.

At the cornice, the eagle, symbolic of North America, below, relief panel (see text), at base, group symbolic "North America" group.

the plan in regard to the actual central motive—the great hall above. That is, the scheme of approach to the hall naturally develops this court between the great staircases as a logical incident rather than as a central motive, just as on a seacoast two peninsulas give origin to the bay between them.

"The building is square in plan, with dimensions of about 160 by 160 ft. The character of the design may best be described as that of a rich simplicity, expressing an agreeable combination of Renaissance motives in a blend that may well be termed Mediterranean, suggesting as it does, Italian and Spanish, as well as French derivations.

"The roofs of corrugated tile that cover the portico between the pylon and the great hall beyond contribute materially to this impression. The pylons, with their simple masses, their wall sur-

faces undisturbed by perforations, lend to the facade something of the effect that is conveyed by the two towers of the characteristic ecclesiastical architecture of Latin America. Just as the three entrance arches of the portico between the pylons, with their sloping tile roof, express the vestibule within, so in the organic anatomy of the building the pylons very clearly indicate the terminals of the staircases that enclose the handsome court. Against the main structure, as thus developed, are placed the two elements at either side that contain the working offices, the book-stacks of the library and other adjuncts to the central purpose. It will thus appear that the internal functions of a building could hardly be more clearly expressed than in



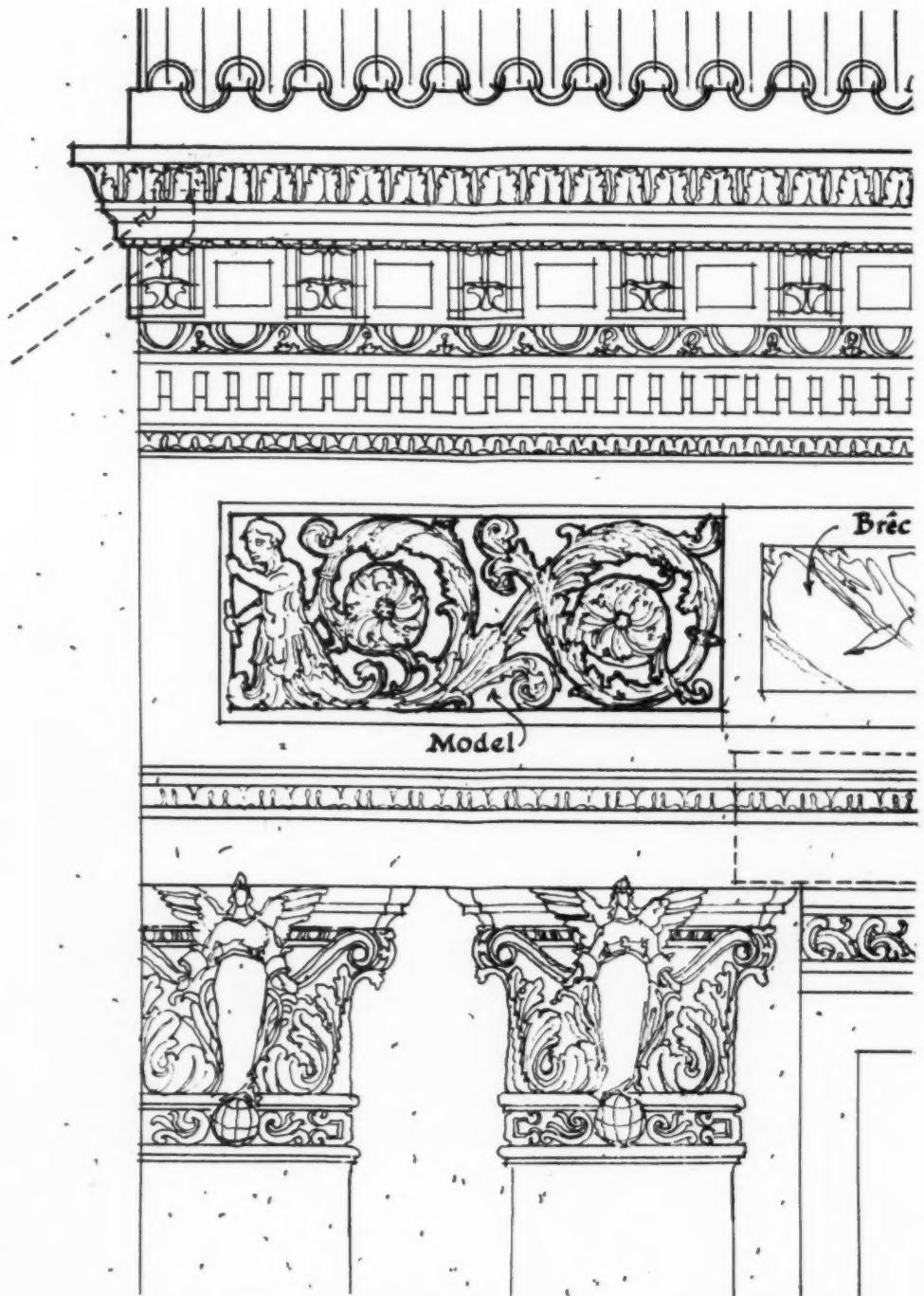
PLASTIC STUDY FOR THE "NORTH AMERICA" GROUP, SET IN PLACE ON THE UN. FINISHED BUILDING TO DETERMINE SCALE, ETC.



THE FINISHED "SOUTH AMERICA" GROUP, IN PLACE, LEFT PYLON, FRONT ELEVATION OF THE PAN-AMERICAN BUILDING, WASHINGTON, D. C. ISIDORE KONTI, SCULPTOR. ALBERT KELSEY AND PAUL P. CRET, ASSOCIATE ARCHITECTS.



THE FINISHED "NORTH AMERICA" GROUP IN PLACE, RIGHT PYLON, FRONT ELEVATION OF THE PAN-AMERICAN BUILDING, WASHINGTON, D. C. GUTZON BORGLOM, SCULPTOR. ALBERT KELSEY AND PAUL P. CRET, ASSOCIATE ARCHITECTS.



Scale $\frac{1}{2}$ " = One Foot.

PORTION OF ARCHITECTS' WORKING DRAWING, SHOWING SYMBOLIC PILASTER CAPITALS, PANEL, CORNICE, ETC. THE PAN-AMERICAN BUILDING, WASHINGTON, D. C. ALBERT KELSEY AND PAUL P. CRET, ASSOCIATE ARCHITECTS.



PHOTOGRAPH FROM A MODEL FOR DECORATIVE DETAIL, ABANDONED FOR MODEL SHOWN BELOW.



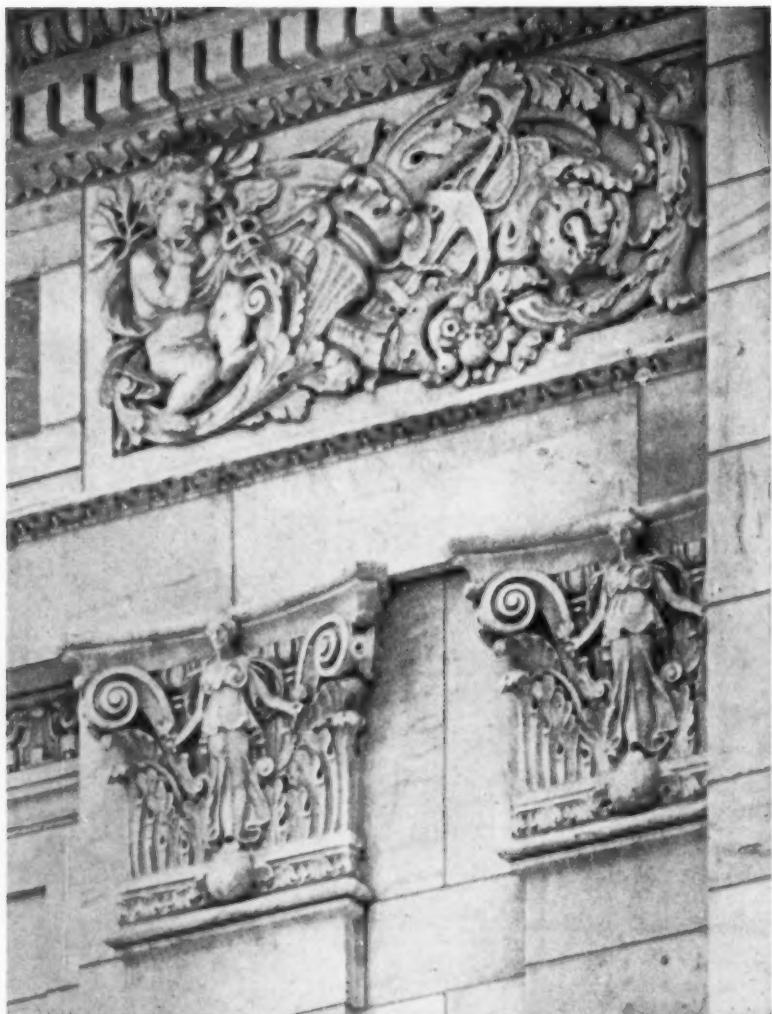
MODELS FOR THE DECORATIVE DETAIL IN THE FRIEZE OVER THE TRIPLE ENTRANCE, THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.

Isidor Konti, Sculptor.

Albert Kelsey and Paul P. Cret, Associate Architects.

NOTE: The first two models (reversed) shown in full, are for the right-hand panel, symbolizing North America, its commerce and activities. The second model was evolved from the first, the difference being that the second more successfully expresses the concentrated richness of ornamental character which was desired. The model shown in part only is for the left-hand side, and symbolizes South America, its natural resources and the primitive utensils of the Indian. (The North America panel may be studied, in place, on pages 410, 412.





DETAIL OF THE FRONT ELEVATION, THE PAN-AMERICAN BUILDING,
WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.

The pilaster capitals show a symbolic figure of Peace Standing on the Western Hemisphere.

this design that so logically grows out of the plan."

Mr. Barrett gives also a most interesting descriptive discussion of the sculpture in connection with the design of the building—its historic and symbolic significance, in all of which may be read a lasting testimony to the studious care and thought bestowed upon the work by the architects.

"The exterior is entirely of white Georgia marble, with bluish veins. The three doorways of the main entrance are approached by a short flight of white marble steps. On either side, against the pylons, are two sculptured groups depicting, respectively, North America and South America. The bases of the pedestals serve as fountains. Gutzon Borglum is the sculptor of the group that symbol-

izes 'North America.' The group that symbolizes 'South America' is the work of Isidore Konti. The two groups are similar in motive. In each a draped female figure represents the genius of its division of the Western Hemisphere; each cherishes with maternal affection a nude boy approaching adolescence. These boys typify the youthful character of their respective portions of the World. In the North American group the boy, strikingly alert in feature and action, expresses the more energetic spirit of the fully awakened North. The figure of 'South America,' while young and strong, has a softer and more sensuous quality, expressive of tropical ease and luxuriance.

"By the same two sculptors are the low-relief groups in the panels above, on a line with the cornice of the vestibule. These groups appropriately express two of the most significant episodes in the histories of North and South America. Each stands for an heroic act of great abnegation and sacrifice to a lofty sense of duty. One (for North America) depicts Washington bidding farewell to his generals at the close of the American Revolution, at a moment when he was urged to remain the permanent head of the nation, clothed with kingly authority. The other depicts the equally decisive moment when San Martin, a great soldier and statesman of the South American struggle for independence, having crossed the Andes in a march that historians regard as a military achievement surpassing the crossing of the Alps by Hannibal and by Napoleon, and having liberated Chile and Peru from the Spanish yoke, met Bolívar, the heroic figure of the struggle in northern South America, at Guayaquil, in 1822, and relinquished his leadership.

"The character of the two pylons is further emphasized by the two symbolical birds beneath the cornice above—the eagle for North America; the condor, with distinctive ruffle, for South America. Both of these birds are the work of Solon Borglum, and are capital examples of his work as a sculptor of animal life.

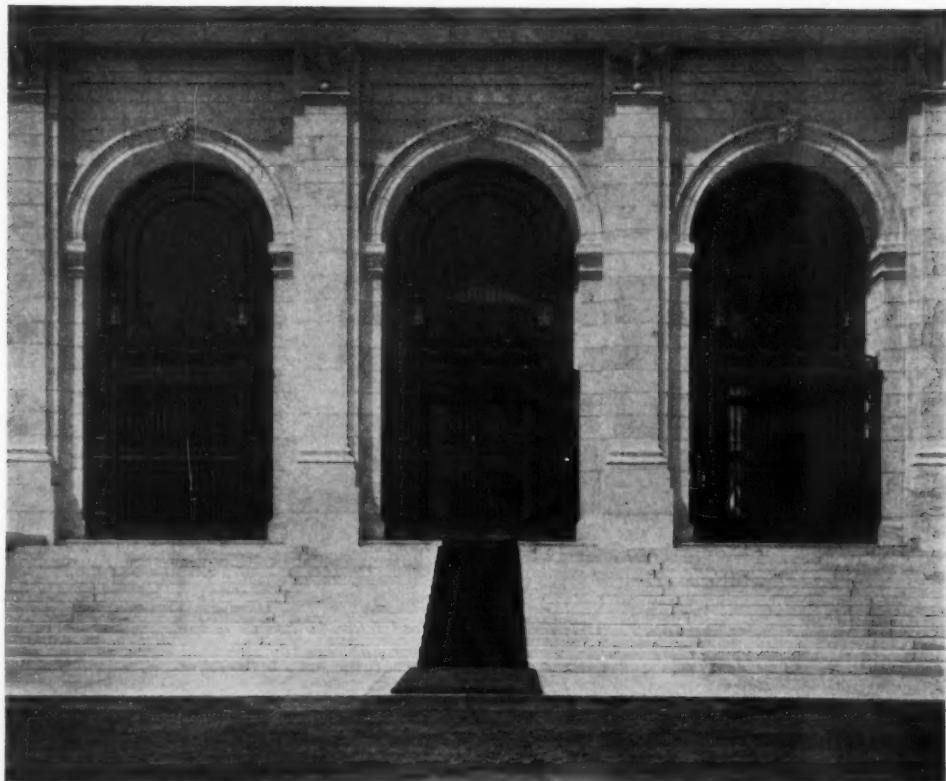
"The panel in the frieze of the cornice,



DETAIL OF A PORTION OF THE FRONT ELEVATION. THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.

For study of the models for the decorative panel, see page 408.



DETAIL OF THE ENTRANCE, PAN-AMERICAN BUILDING, WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.

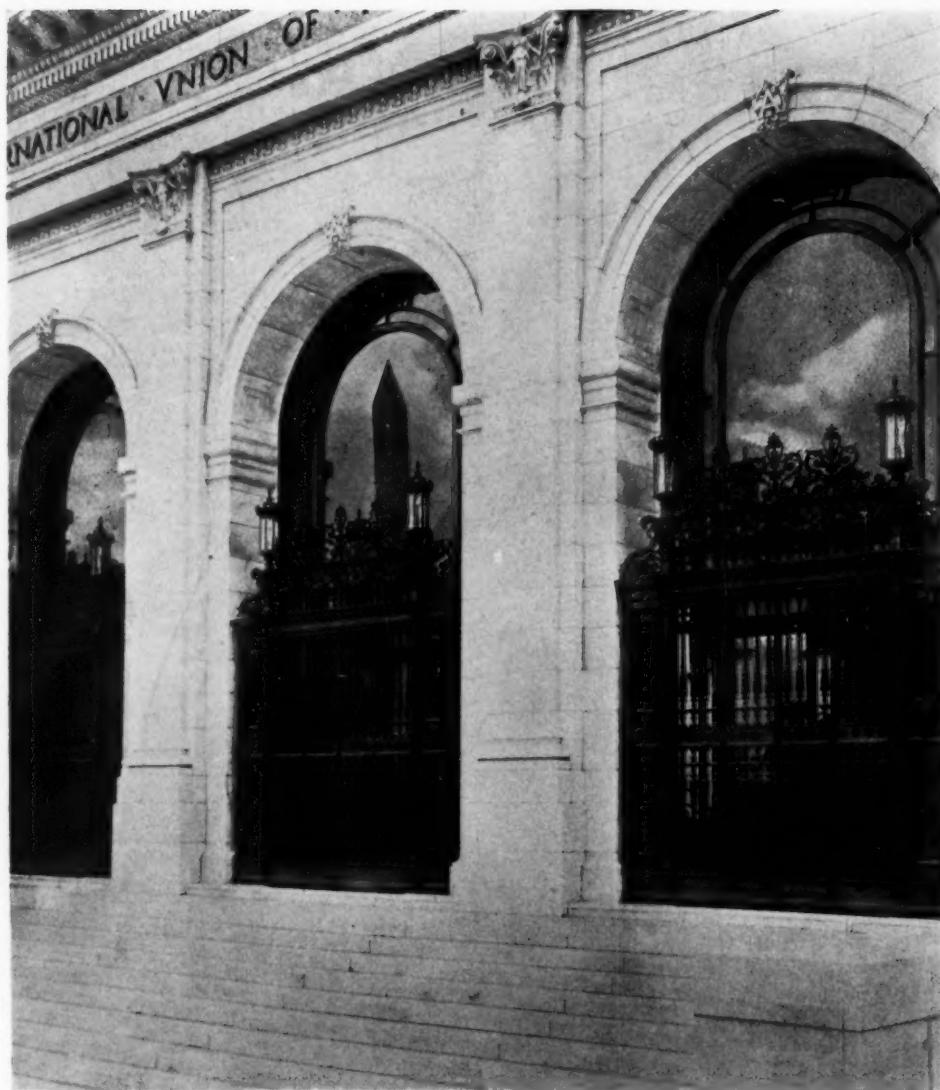
above the portico arches, bearing the inscription International Union of the American Republics,* in a reddish gray marble, is flanked by two richly wrought decorative designs in relief. The one on the north contains the figure of an infant of the Caucasian race, and that on the south one of the American Indian type, each sitting amidst a profusion of fruits and other accessories respectively symbolical of the North and the South. These are both the work of Konti, who also modelled the charming pilaster caps—a figure among acanthus leaves—representing Peace, bearing in either hand an olive branch and standing upon a

globe where shows the Western Hemisphere.

"The ornamentation throughout the building, it should be said, very frequently repeats in its motives the ideas of peace, the letter 'A' standing for America. Another noteworthy piece of symbolism is to be seen in the stars that alternate with rosettes in the cornice of the pylons. The star is a symbol for nine American Republics, and here a touch of indigenous character is imparted by enclosing the stars in circles bearing a suggestion of Aztec design.

"The ornamentation everywhere contains motives derived from the aboriginal art of pre-Columbian America as well as from Spanish Colonial architecture. Aztec and Mayan designs, for instance, are employed in belts of ornament on the façade and on the garden

*[Since Mr. Barrett's text was written, the name of the institution was changed to "The Pan-American Union," and when this change was made the architects took the opportunity to make the marble panel bearing it narrower, and more in scale with the other divisions of this entablature.—Ed.]



A DETAIL OF THE ENTRANCE, THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.
ALBERT KELSEY AND PAUL P. CRET, ASSOCIATE ARCHITECTS.

NOTE: The inscription in the frieze, "INTERNATIONAL UNION OF AMERICAN REPUBLICS" has since been changed to "THE PAN-AMERICAN UNION." The Washington Monument is seen reflected in the glass of the central arch.

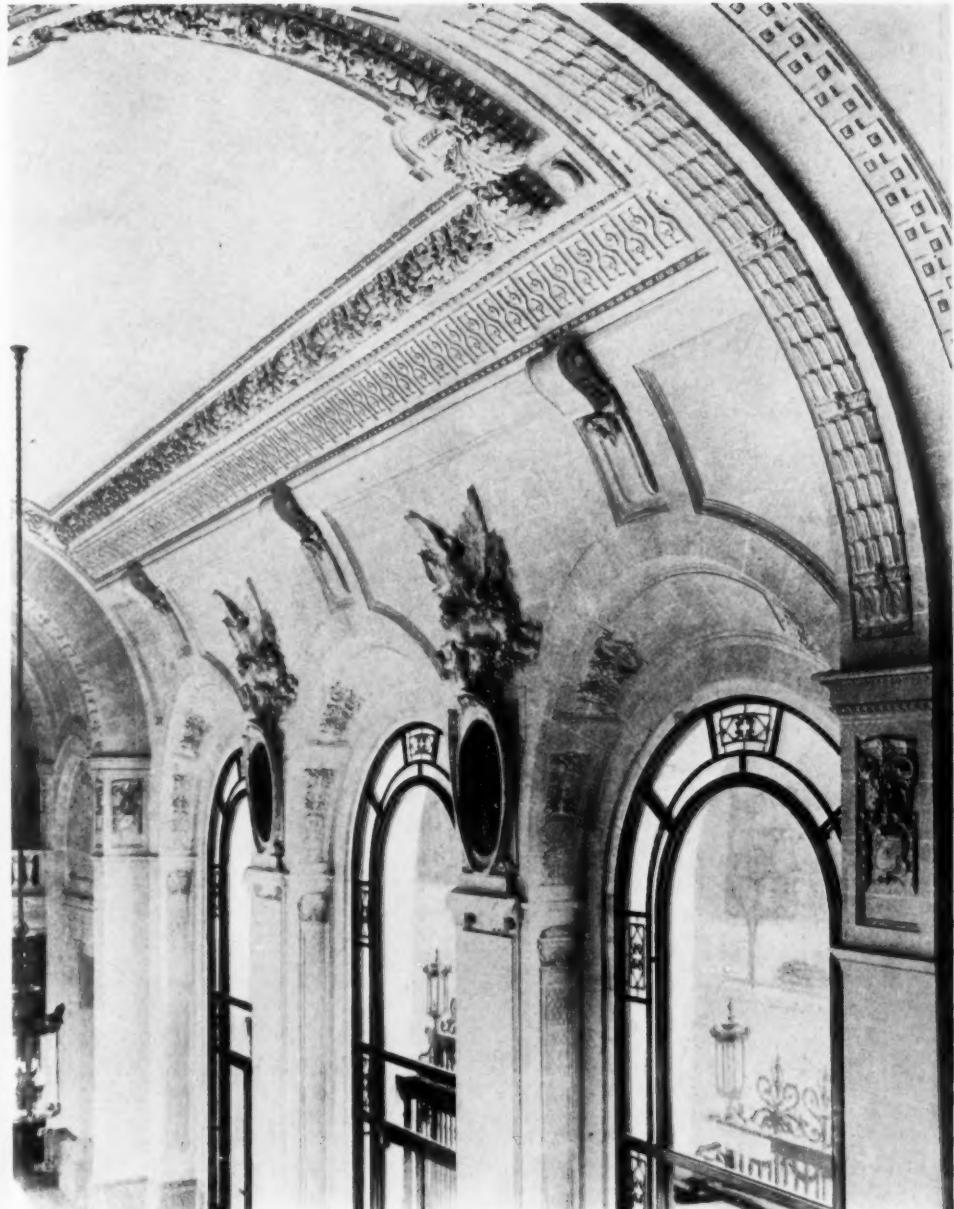
front. The parapet of the sections that flank the pylons has a decoration borrowed from the celebrated fountain of the Salto del Oqua, in the City of Mexico. This fountain originally terminated the historic Chapultepec aque-

duct, now destroyed. The design of the balustrade above the cornice of the pylons, and running along the walls that enclose the court and staircase, is taken from the Cathedral of Chihuahua. The balconies of the long casement windows



Much interesting study was put into the detail of this grille. The heads around the lanterns are taken from the Aztec Calendar Stone, in the Museum of the City of Mexico. In the side panels, the eagle and the condor, shown front and rear, regard each other through the letter "A." The general structural framework of the grilles, was based directly on those of the Cathedral of Saragossa, in Spain.

DETAIL OF BRONZE ENTRANCE GRILLES, WITH A GLIMPSE OF THE PATIO ACROSS THE ENTRANCE LOBBY. THE PAN AMERICAN BUILDING, WASHINGTON, D. C. ALBERT KELSEY AND PAUL P. CRET. ASSOCIATE ARCHITECTS.



It is most interesting to compare the impressive and monumental loftiness and dignity of this entrance with the original proportions shown in the competition section on page 396. A remarkable effect is to be had from looking out through these arches to a snow-clad vista, and into the Patio at one of tropical verdure.

THE ENTRANCE LOBBY, LOOKING OUT,
THE PAN-AMERICAN BUILDING, WASH-
INGTON, D. C. ALBERT KELSEY AND
PAUL P. CRET, ASSOCIATE ARCHITECTS.



DETAIL OF 'CARTOUCHE IN THE CORNERS OF THE "HALL OF THE AMERICAS," THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.

Albert Kelsey and Paul Cret, Associate Architects.

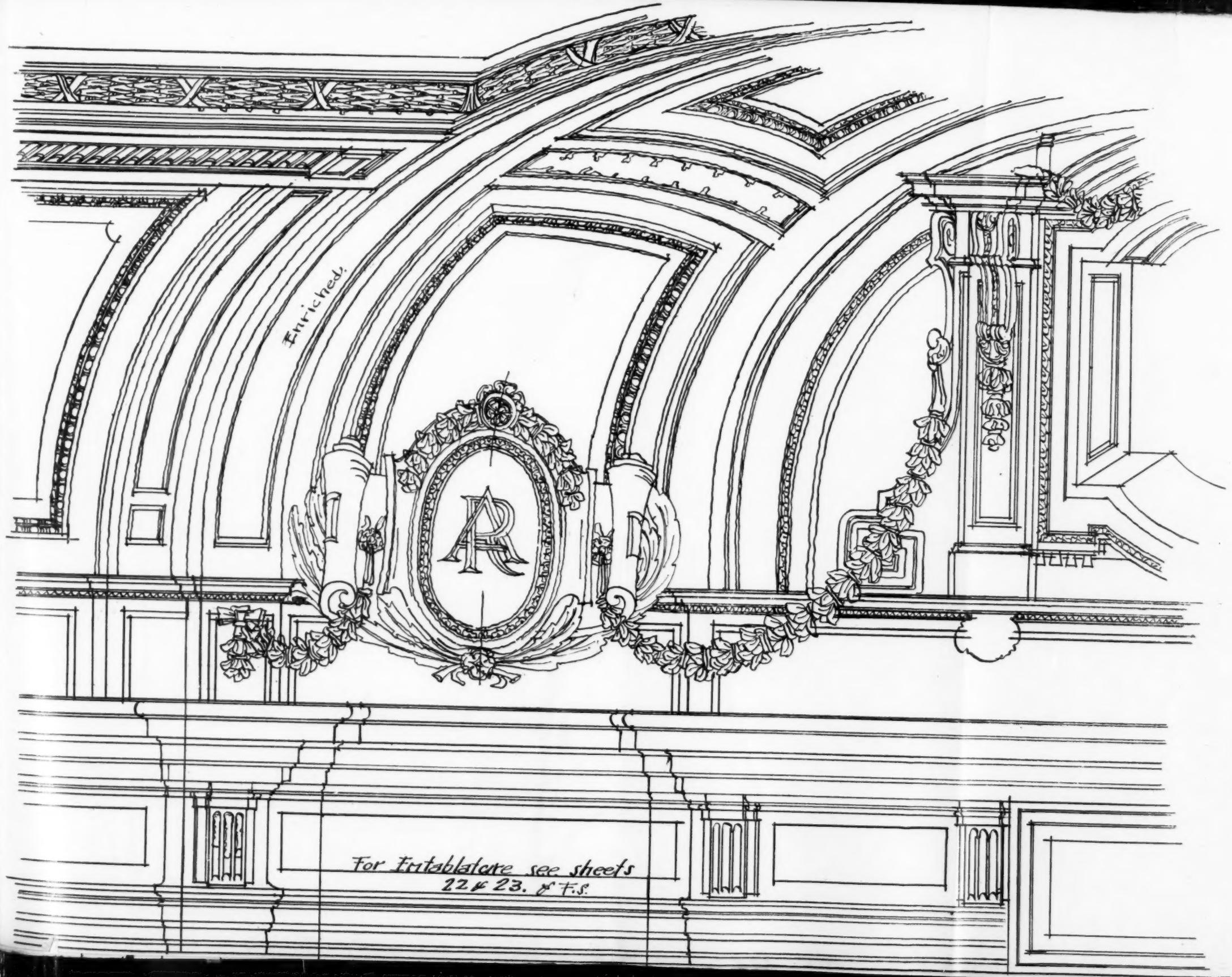
In the executed work the word "PAX" ("Peace") was substituted for the "A. R." monogram, ("American Republics") which appears in the accompanying working drawings.

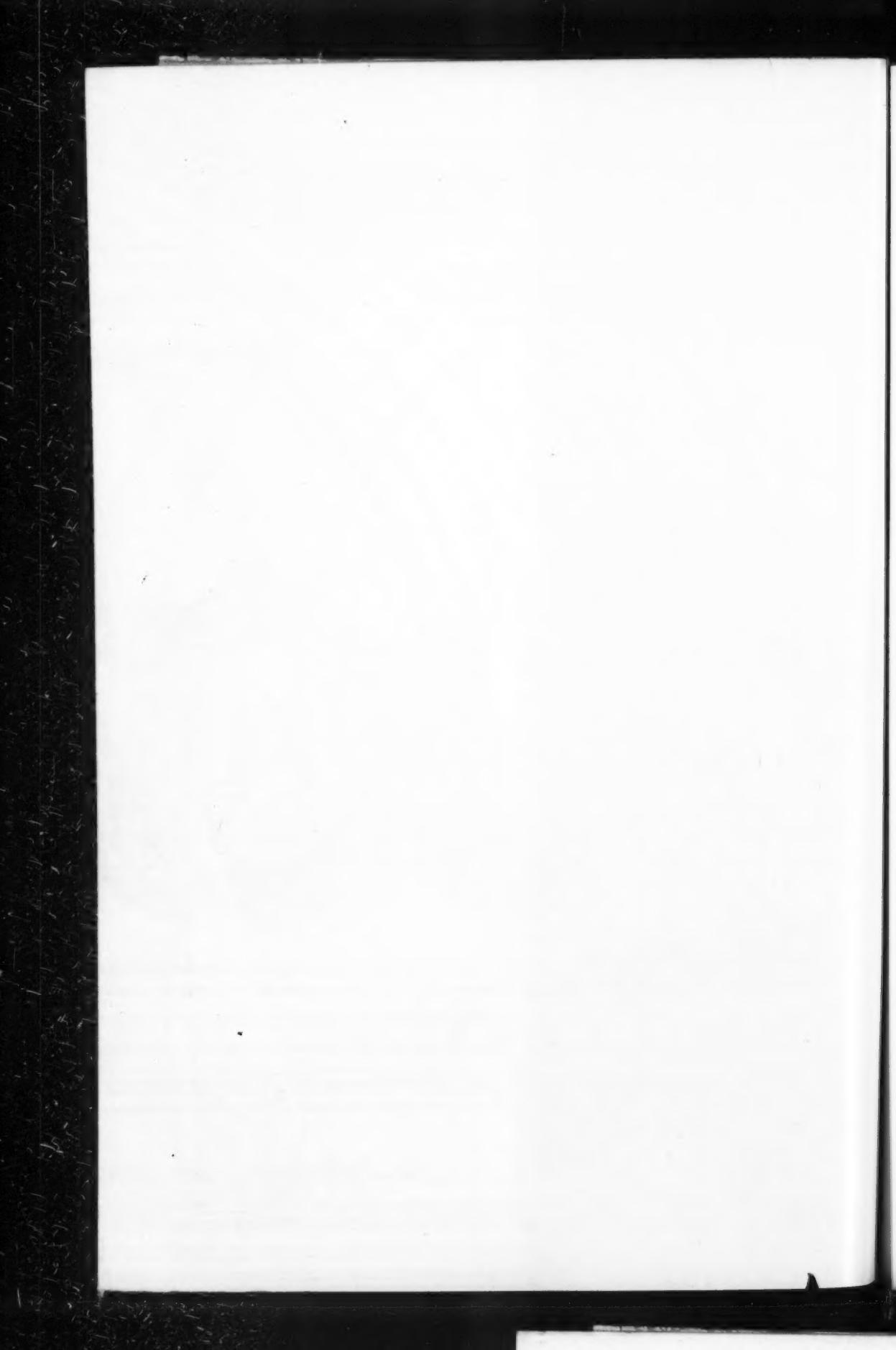
in the second story are of plain wrought iron work, such as may be seen nearly everywhere throughout Latin America and in Spain.

"In most Latin-American countries the course of such a building would be absolutely open to the air, but the climate of Washington does not admit this at all seasons. Nevertheless, the outdoor character is maintained here while at the same time the requirements of climate are practically provided for. On approaching the building one looks in through the entrances as into a charm-

ing garden, free to the open air. This impression of perpetual openness is given by closing in the entrances with plate glass set in handsomely wrought framework of bronze. In the vernal months the effect is natural; in the inclement season the contrasts has the charm of a climatic marvel.

"The Latin-American character of the interior finds an architectural prelude in the richly beautiful bronze grilles of the three gates. In their decorative motives these gates recall work of a similar character in the choirs of the great ca-

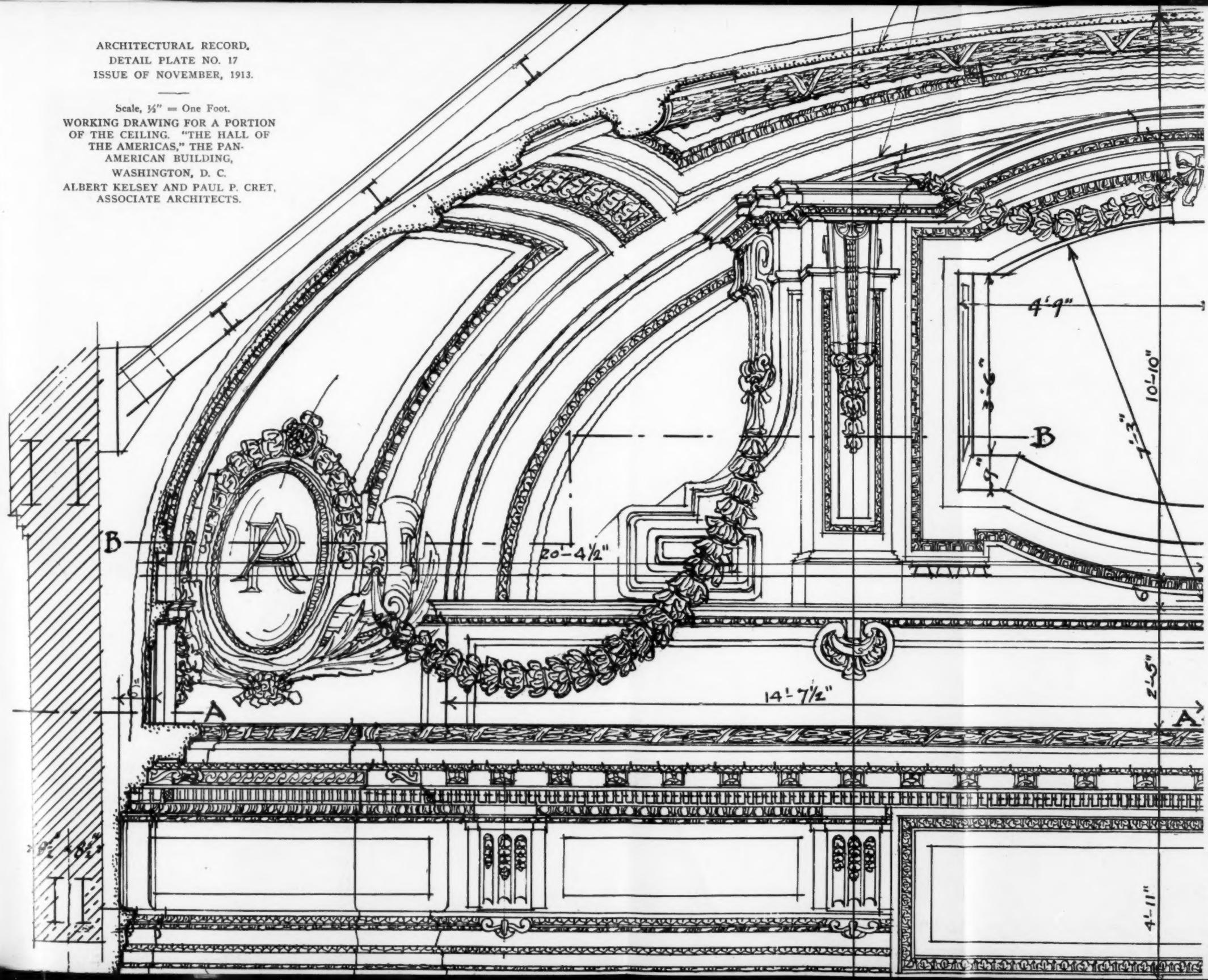




ARCHITECTURAL RECORD.
DETAIL PLATE NO. 17
ISSUE OF NOVEMBER, 1913.

Scale, $\frac{1}{4}$ " = One Foot.

WORKING DRAWING FOR A PORTION
OF THE CEILING. "THE HALL OF
THE AMERICAS," THE PAN-
AMERICAN BUILDING,
WASHINGTON, D. C.
ALBERT KELSEY AND PAUL P. CRET,
ASSOCIATE ARCHITECTS.







"THE HALL OF THE AMERICAS"—THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.
Albert Kelsey and Paul P. Cret, Associate Architects.

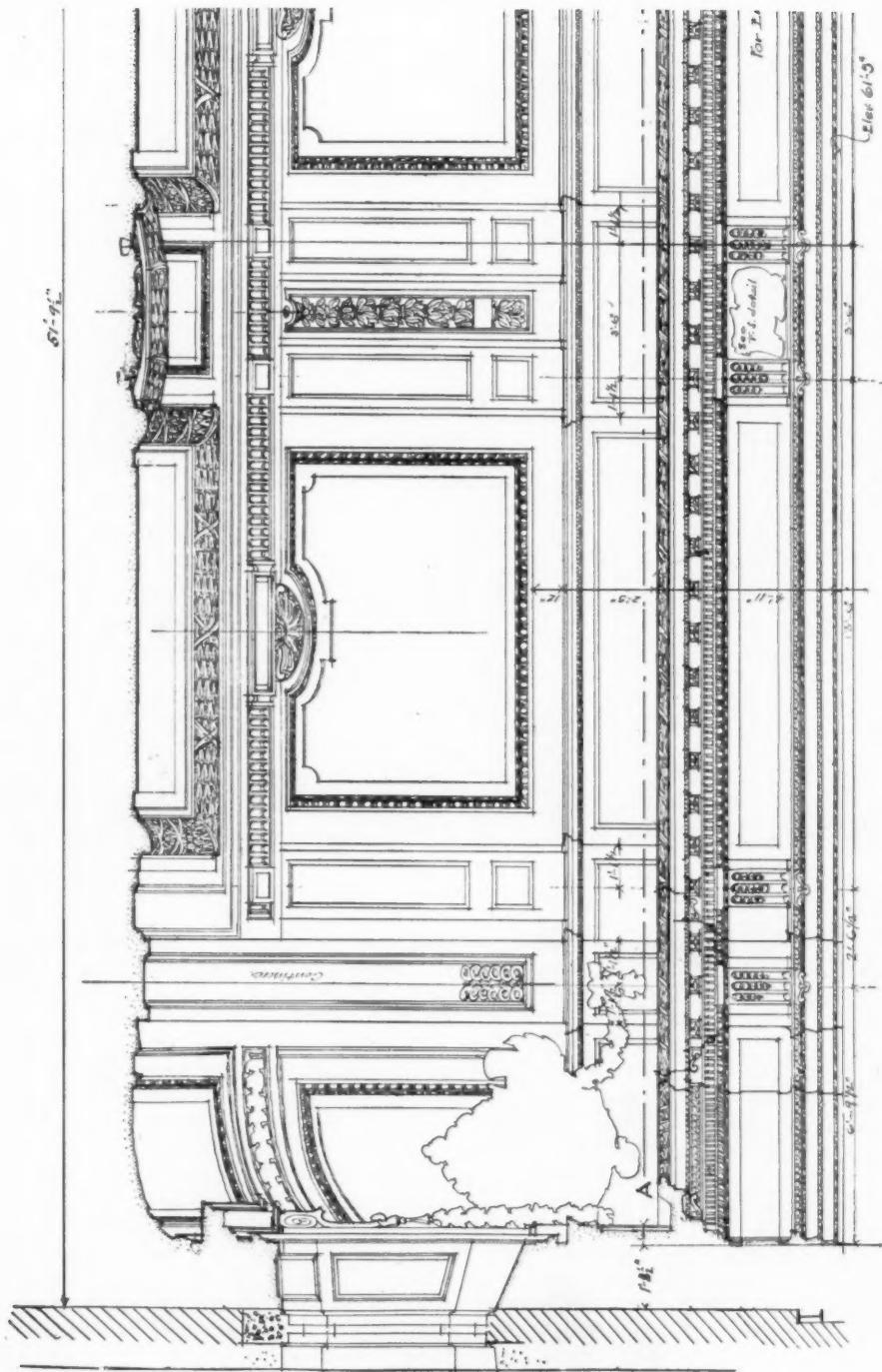
thedrals both in Latin-American capitals and in Spain. These designs were specifically suggested by the grilles in the Cathedral of Saragosa in Spain. But the ideas thus conveyed have been freely developed with the introduction of eagles and condors and tropical motives from Latin-America, the initial "A" also showing here and there. These grilles bear in each archway a pair of elaborate designed lanterns filled with clusters of electric lamps.

"Upon entering the vestibule its lofty spaciousness at once impresses the visitor with the stately character of the building. With its barrel-arched ceiling it rises through the two stories and runs the full width of the central sec-

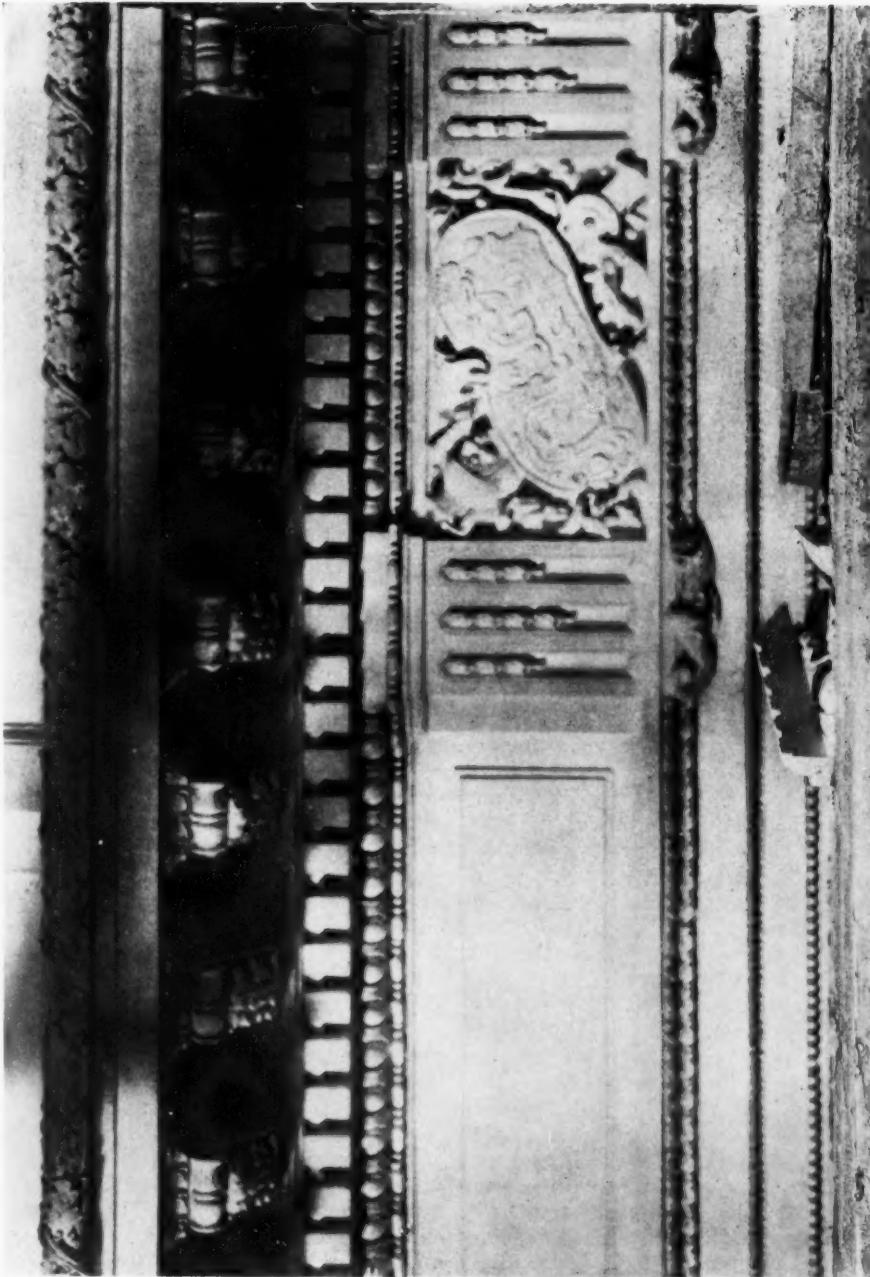
tion. At either end two columns of "Grand Antique" black marble, veined with white, with bronze capitals and bases, mark the entrance to the corridors that connect with the office rooms on either side and the foyer adjacent to the great reading-room. There are also four pilasters of similar material and design. These handsome columns, whose capitals bear in low-relief significant designs relating to Latin-America—for instance, a conventionalization of the two great volcanoes of Guatemala—support a balcony that overlooks the vestibule from the corridor above and form admirable points of vantage whence spectators can see visitors as they enter the building. Just off the vestibule, at the

LONGITUDINAL SECTION

FROM THE ARCHITECTS' WORKING DRAWING OF THE
CEILING IN THE "HALL OF THE AMERICAS," THE PAN-
AMERICAN BUILDING, WASHINGTON, D. C.
ALBERT KELSEY AND PAUL P. CRET, ASSOCIATED ARCHITECTS.

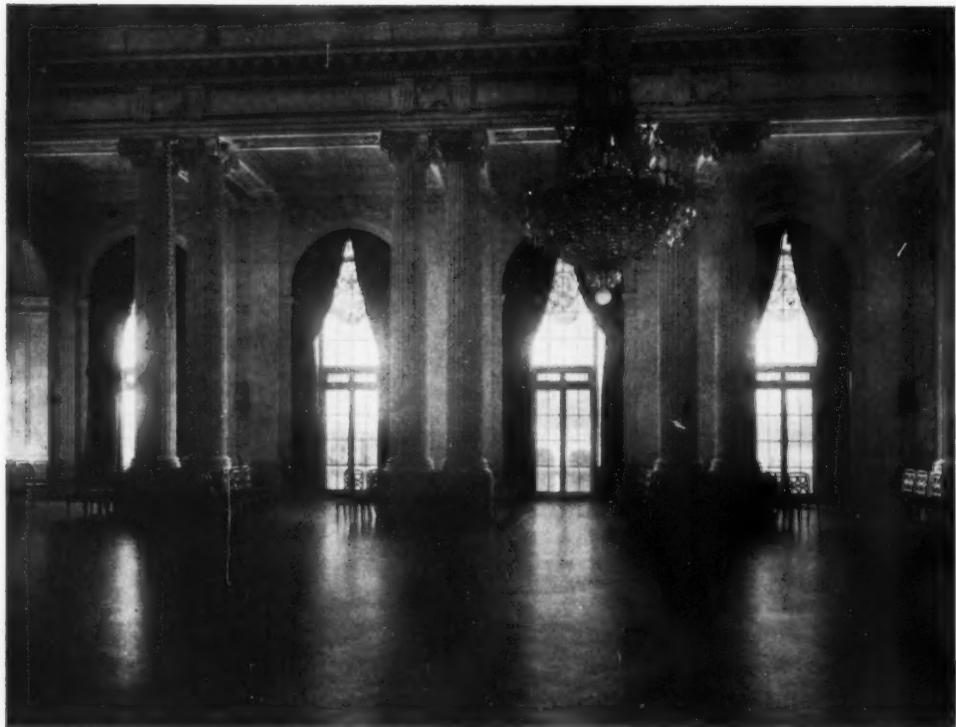


(For detail of the corner cartouche see page 416, and
accompanying details; and for frieze detail see page below.)



DETAIL OF FRIEZE AND CORNICE IN THE "HALL OF THE AMERICAS," THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.
ALBERT KELSEY AND PAUL P. CRET, ASSOCIATED ARCHITECTS.

NOTE: Between the triglyphs—a classic motive made interesting and individual by the introduction of characteristic elements, "Roman Trophies" translated into "Aztec Trophies."

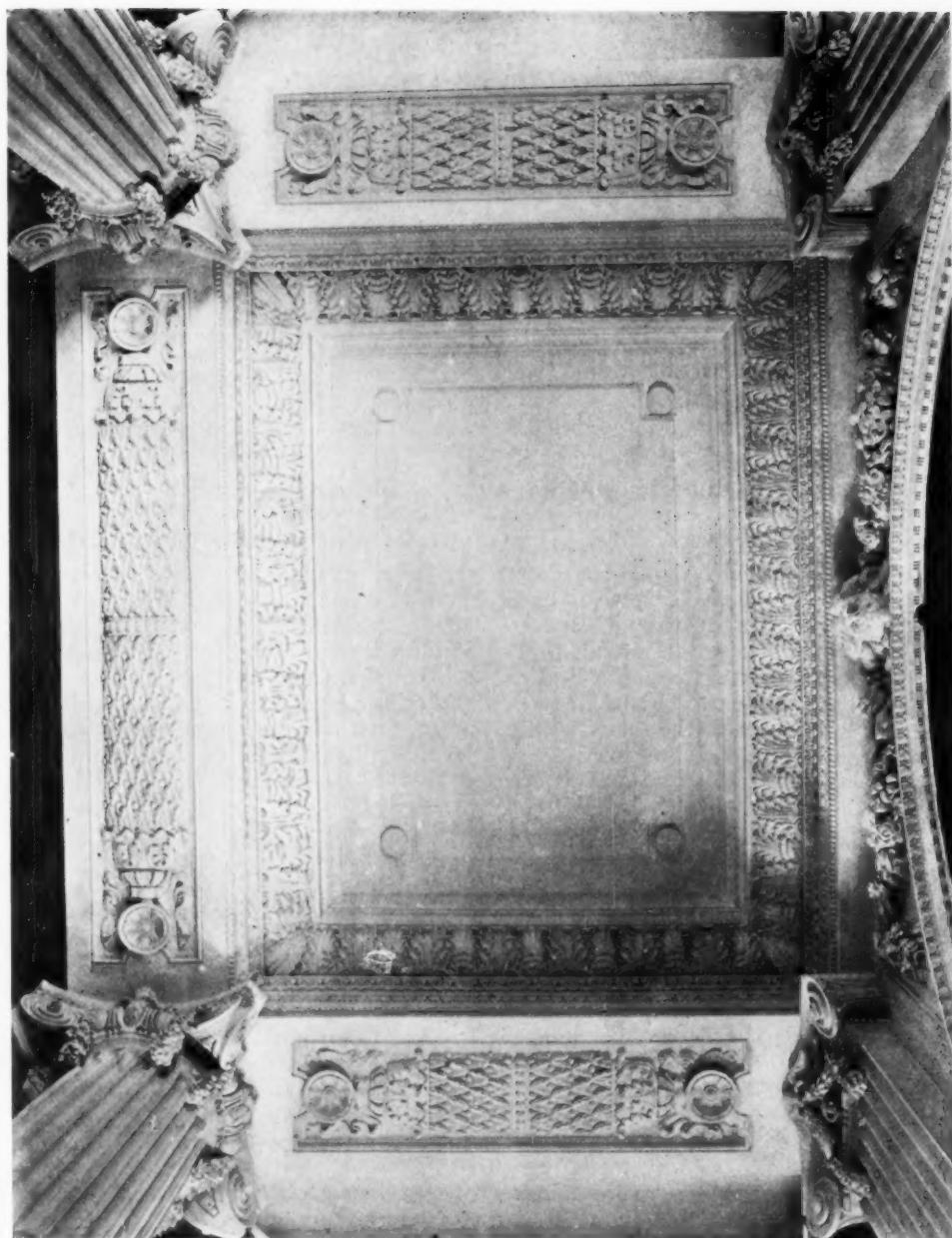


A SIDE ELEVATION "THE HALL OF THE AMERICAS," THE PAN-AMERICAN BUILDING,
WASHINGTON, D. C.

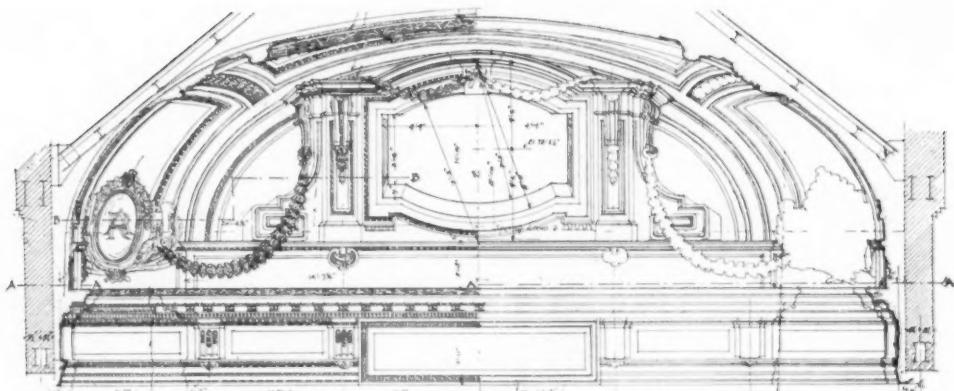
Albert Kelsey and Paul P. Cret, Associate Architects.

end of the south corridor, an elevator (not yet installed) connects with the floor above. At the south end of the vestibule is a reception room; at the north end a retiring room for ladies. The walls and ceiling of the vestibule are of imitation Caen stone. The three arches of the entrance are balanced on the opposite side of the vestibule by three corresponding arches through which one looks into the patio. Of the latter, only the central arch gives entrance to the patio; the two others are closed by the low parapets. It should be noted how the central arch in each of these triple groups illustrates the nicety with which the architects have avoided anything like a rigid adherence to conventional formulae. The middle arch is somewhat wider than the other two. The difference is hardly noticeable to the eye, but had it not been made, the sense of the beholder would unconsciously have been oppressed with a feeling of restriction.

"It is in the vestibule that the visitor first remarks the strongly individual character of the ornament. Instead of the pleasingly elegant and ever tasteful details that might naturally be looked for in a building so intelligently designed in accordance with the highest architectural scholarship of the day—and which, therefore, would not attract particular attention, for the reason that similar details might be looked for in dozens of the best office buildings of recent date—one is confronted by striking departures from conventional treatment. The artistic effect of this unconventionalism is none the less felicitous, and the circumstances that these details are derived from characteristic Latin-American or indigenous sources makes an impression so unusual as to strike even a casual beholder with a sense of difference. In such ways the design is brought very closely to the purpose of the building.



A PANEL IN THE CEILING, "THE HALL OF THE AMERICAS."
THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.
ALBERT KELSEY AND PAUL P. CRET, ASSOCIATE ARCHITECTS.



FROM THE ARCHITECT'S WORKING DRAWINGS-END ELEVATION OF UPPER PORTION OF "THE HALL OF THE AMERICAS," THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.

(For actual $\frac{1}{4}$ " scale working details see Detail Plates Nos. 17 and 18.)

"Hence, with a refinement in detail equal to that obtained under the more conventional procedure, we have throughout the building in addition to the sensuous charm that is the main function of architectural ornament, a deal of thoughtful delicacy embodied in a wealth of symbolic allusions to the theme of the work. Here in the vestibule we have a notable instance of this in some of the ornament at the ends, which was adapted from that jewel of color and richness in the outskirts of the City of Mexico, the Capilla del Pocito, the Chapel of the Well, at Guadalupe.

"From the vestibule the visitor is at once attracted to the patio, the central court. The visitor seems translated to some strange foreign scene, quaint and remote. Here the eternal tropic summer is maintained throughout the year. The fronds of great palms form the graceful culminations of a diversity of exotic foliage and Southern bloom. The unique fountain in the center flows all winter. Both fountain and plants are kept from freezing and for the entire interior including this court, an equable vernal temperature will be maintained by means of the sliding roof of glass, to be kept closed during the colder months. This piece of construction is in itself a notable achievement in engineering. It is operated noiselessly by electricity. It is in two sections; when the court is to

be open to the sky each slides back onto the adjacent flat roof of the staircase.

"The observing visitor will note how a leading aim in the design, kept steadily in view by the architects with reference to the character of the building as a gathering-place for large and brilliant assemblages, is the ample provision for free circulation. To this end a striking quality of openness is maintained throughout both stories. This mobility of an assembled multitude lends itself to the impressive effects gained by the dignity of proportions in the vestibule, in the great Hall of the Americas and in its adjacent foyer, the Gallery of Patriots. It should also be noted how skilfully subordinate to this function is the scheme of offices and business quarters. In this development of circulation the two wide stairways are a prime factor. In approaching the great hall on the principal floor—the *piano nobile* of Italy, the *altos* of Spain—the stairways rise directly to the second floor with an interval of spacious landings, like the stately stairs in a Roman palace of the Renaissance.

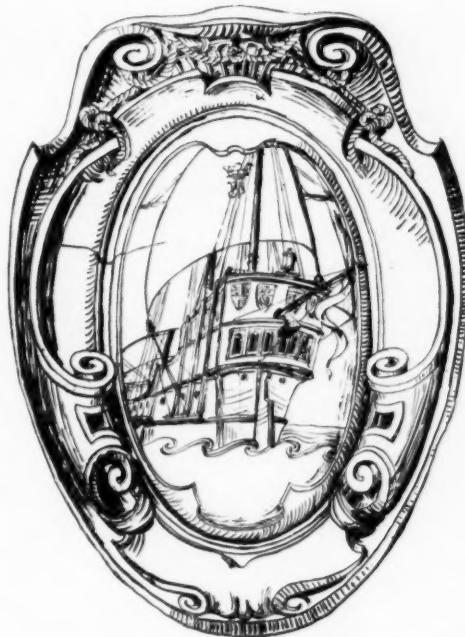
"And not only the stairs, but all the corridors, parallel and beyond are open to the patio as in the agreeable fashion so prevalent in warm climates. In this way visitors command delightful views of the patio from all directions. A notable aspect of the scene at evening is de-

rived from the circumstance that the patio itself, as befits a garden, is without direct illumination beyond what comes from the irregular play of changing colors in the fountain. All other illumination comes from the brilliant lights in the vestibule, in the staircases and in the adjacent galleries, whence the moving throngs throw shifting shadows into the garden and its foliage.

"A feature of the treatment in the patio is the pink marble curbing around the flower-beds and the fountain. This is carefully carried out on to the pavement and up eight inches. In the corners this curbing holds the soil of the four L-shaped flower-beds. All the marble work in this curbing is cut from large single stones and is ingeniously fitted together. A wainscoting of gray and dark red terra cotta around the walls is adapted from an Aztec design. The walls above are of rough white stucco supporting a polychrome terra cotta frieze containing in brilliant positive colors the coats-of-arms of the various countries.

"In this polychrome frieze surrounding the patio, there are twenty-four escutcheons with a name plate between each pair. It was the intention to devote to the coat-of-arms of the American Republics the shields thus displayed. There are, however, but twenty-one Republics in the Pan-American Union. It was decided to add Canada as being to all intents and purposes one of the great nations of the New World, although under British sovereignty. The name of Champlain logically called for the arms of Canada. This left still a vacancy of two, so after much thought it was decided to start on either side of the central name-plate, devoted to Columbus, with an allegorical shield. In consequence one of these escutcheons now bears the scales of Justice and the other the broken chain that is the symbol of

PROFILE OF THE
ABOVE CAR-
TOUCHE.
Both reduced from
full size brush-
drawings by the
Architects.



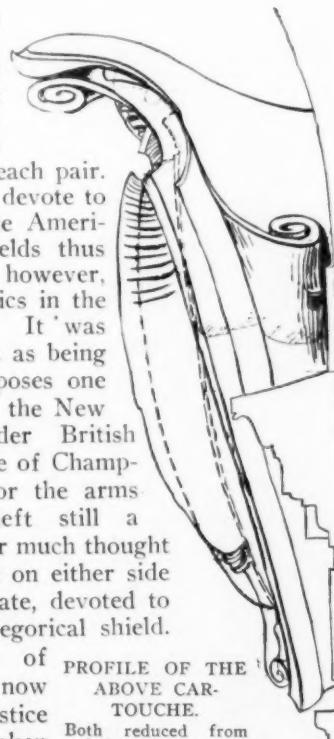
ELEVATION OF CARTOUCHE
OVER MAIN STAIRS.

"Marine Transportation at the Time of America's Discovery"—The companion cartouche represents "Marine Transportation Today," embodied in a steamship.

Freedom. A noteworthy detail in the patio is the relief map of the Western Hemisphere, white on blue, in the shields over the two doors at the sides.

"Over the frieze a wooden cornice projecting seven feet surrounds the court. It is tinted in bright colors. It supports a sloping roof of Spanish tile, the scalloped edges plainly showing all around the patio, in emphasis of the Latin-American character of the place. This cornice resembles that of the patio in the Municipal Palace at Barcelona.

"From the patio one can look plainly into all the surrounding corridors and rooms through the





"THE GALLERY OF PATRIOTS," PAN AMERICAN BUILDING, WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Architects.
(The three openings to the right overlook the Patio.)

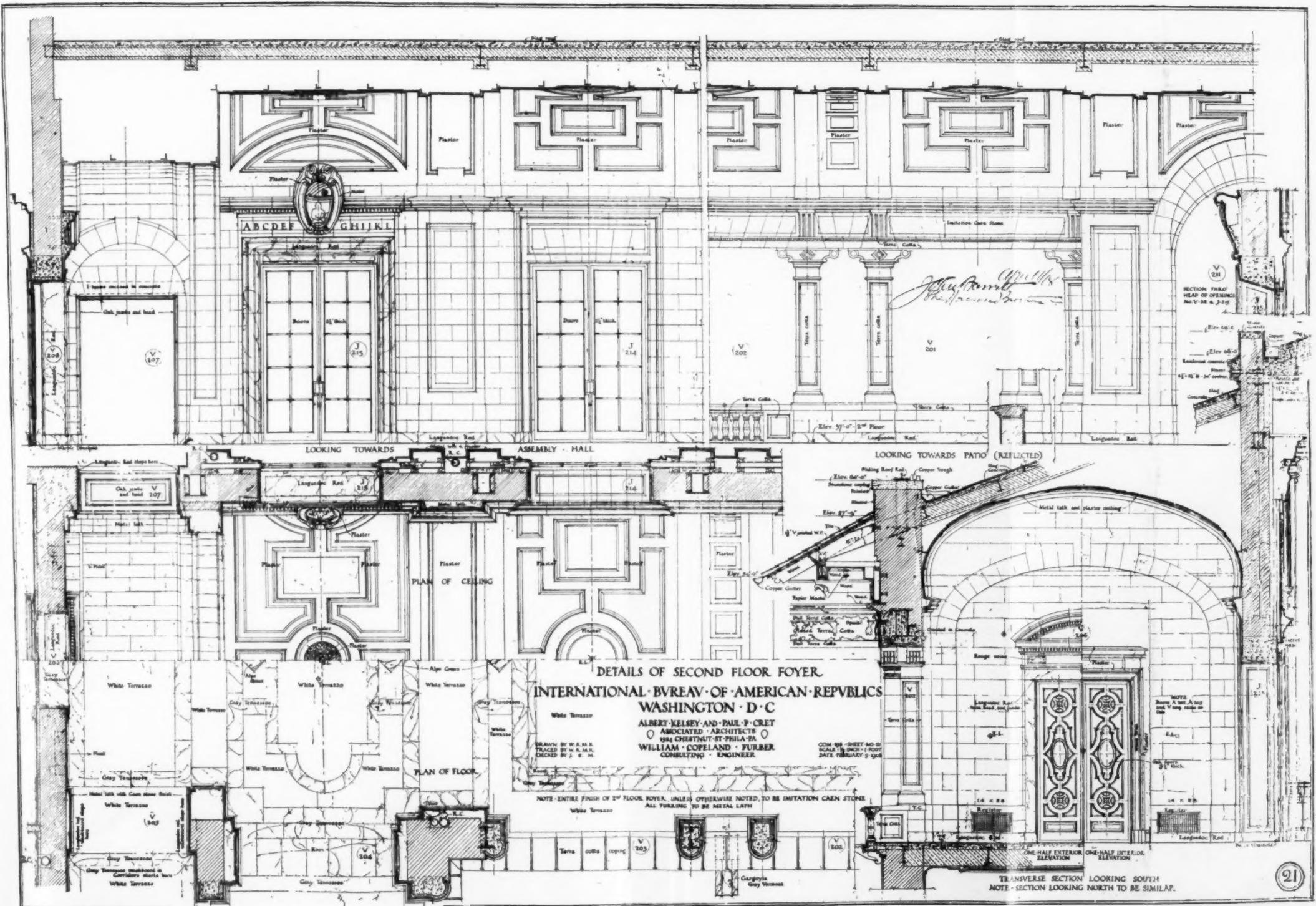


THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.

Detail of the "Plateresque" Doors Leading Into "The Gallery of Patriots," Shown Above.

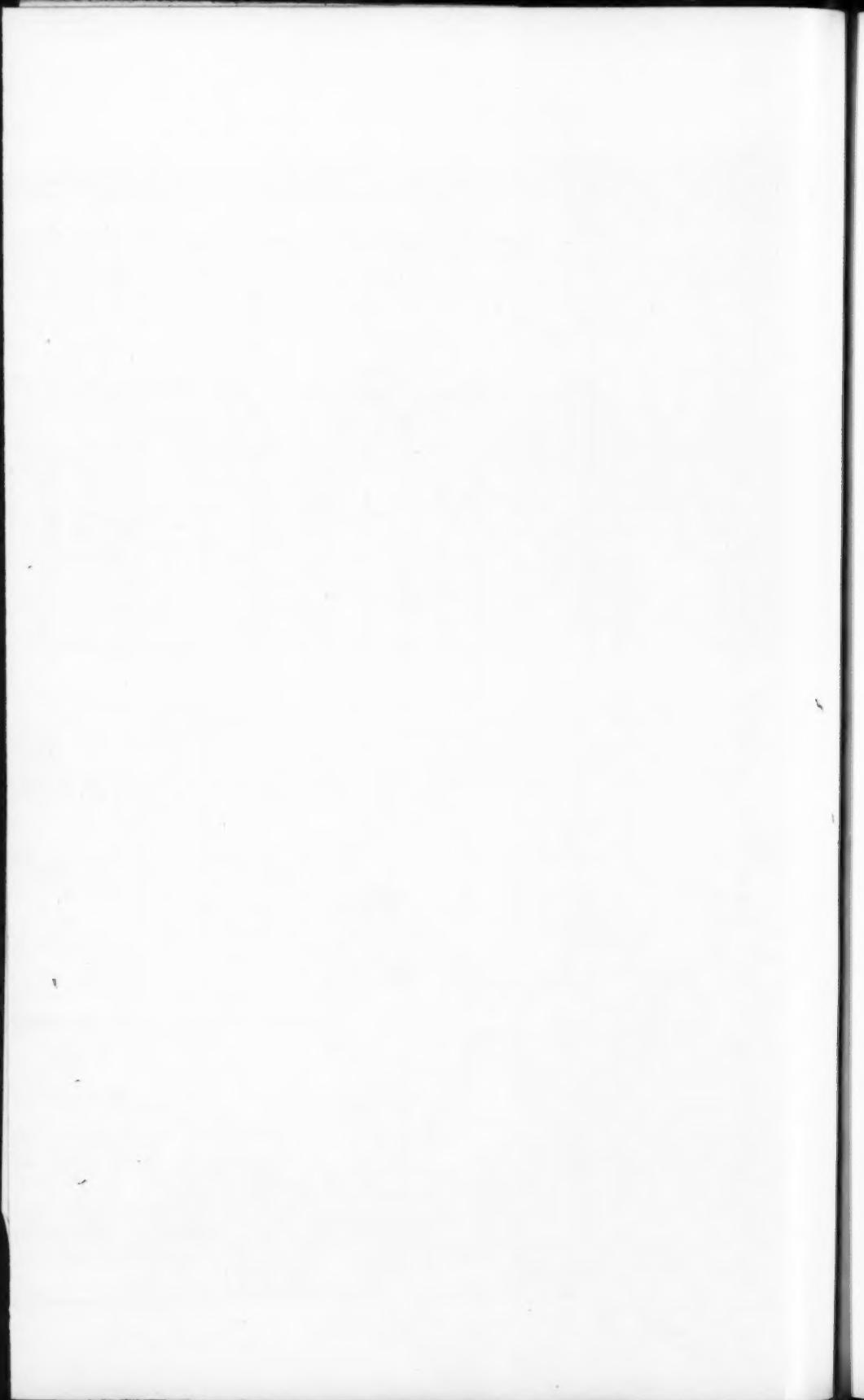
loggia openings. The architectural and decorative quality of this court is strikingly original. While expressing most plainly its intention of embodying the Latin-American spirit, it does so in a way which combines the Old World and the New World derivations of the various nationalities that occupy the southern lands of the Western Hemisphere in an architectural impression as fascinating as it is novel. In this ensemble the florid richness of certain parts of the ornament contrast with the absolute plainness of the white stucco walls, their bareness modulated by the tropical growths that show against them. All this makes a totally opposite effect from that of the restrained simplicity of the white marble exterior.

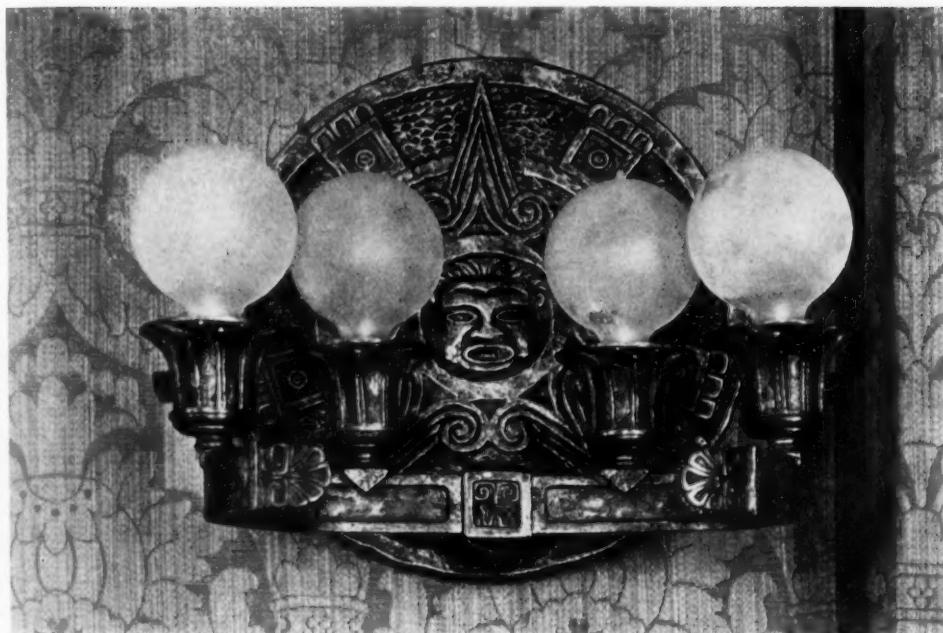
"The fountain in the center of the patio was modeled and executed by Mrs.



ARCHITECTURAL RECORD DETAIL SHEET NO. 19.
ISSUE OF NOVEMBER, 1913.

REDUCED FROM A WORKING DETAIL SHEET. DRAWINGS
FOR THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.
ALBERT KELSEY AND PAUL P. CRET, ASSOCIATE ARCHITECTS.





ELECTRIC LIGHT FIXTURE, THE GOVERNING BOARD ROOM,
THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.
Throughout the building characteristic motives were woven into the details.

Harry Payne Whitney, an evolution from the architect's design. It symbolizes the continuity of the Americans on their own soil, the theme originating upon one face of the pillar in the hieratic imagery of their remote past; presenting upon another the living American as his European conqueror found him; and upon the third a figure symbolizing a future of which the beauty suggests the possibilities. The pillar referred to rises from the midst of an octagonal basin and supports a smaller similar basin crowned by a 'tholos' bearing a third and circular basin of smaller diameter from which the water descends. The lower basin, sunk in the patio floor, is paved with pink and white marble in the form of a Mexican star; between the points of this star boiling springs bubble up. At night these form an illuminated girdle under perfect control in the production of diverse effects in the way of prismatic lights.

"On occasion the national colors of the various countries are displayed in luminous running water; above, other effects

in electric illumination show in the feathered serpents of primitive American forms, and the fiery tiny jewelled eyes of these creatures seem to wink. Both the colors and the changes of water are controlled at a keyboard desk in an adjacent room. Here they can either be set playing automatically, or a performer may even make the luminous jets keep time to the music of a band. It is doubtful if any electric fountain has heretofore been reduced to so compact a compass, the mechanism so completely concealed and so ingeniously combined with sculpture.

"The basin that crowns the pillar presents upon its sides symbolic figures embodying the three chief artistic phases of the art of Mexico-Aztec, Zapotecan and Mayan. To those figures correspond upon the pillar below, the three characteristic hieroglyphic strips indicating epochs in the life of the races. These strips separate the great sculptural motives of the fountain—the three figures above referred to.

"The first of these encountered by the



THE SLIDING ROOF OVER THE PATIO.

This device is operated by electricity and was designed to shelter the tropical planting in the Patio in winter.

spectator is a warrior modelled closely upon the archaic type familiar to the sculptured 'steles' of the Aztecs and presents the Aztec civilization thus under the forms of its own highest art. The second figure is the semi-barbarous American presented as a living form in a hieratic attitude that suggests the domination of the primitive mind by its own mythologies. The final figure is a woman. It half emerges, half retreats in shadow, and with its gesture of denial refuses to yield the secret that it suggests. The autochthonous serpent that mounts its side defines the object of this mystery as native, and in the widest sense American.

"In its wholly unusual design, at once vigorous and exotic, this fountain fittingly centralizes the individuality of the patio, carrying the imagination backward to the awe in the past of the land, and the mind forward toward the mystery of the future of the race.

"One of the many subtle effects provided for in the nicely studied expres-

siveness of details is to be seen in the way in which the full basin of the fountain overflows its marble lips in a sort of Moorish or Alhambra-like fashion into the surrounding channel cut in the marble border at the floor level.

"The archaic figure of the Aztec warrior in the fountain faces the entrance to the patio from the vestibule. This figure is echoed in the coarse mosaic designs that give character to the strikingly original pavement of the patio. These pavement designs are of Mayan and Incan origin. The pavement of special tile, composed of small cubes, is of dull red with figures in black. The group composed of a standing figure in profile, with two seated figures on either side, is after a stucco low relief in the palace at Palenque. The other large group of two seated figures, one cross-legged upon a throne having the design of a conventionalized animal, the other making an offering as to a god—remarkably suggestive of Buddhistic art—is after an oval low relief in stone in the wall of one of the rooms in the palace at Palenque. The repetitions of sixteen small figures are after an altar at Copan. The two large tiles on either side of the patio are after a monolithic gate or doorway at Tiahuanaco.

"A joyous and vibrant theme runs all around the patio. This may best be appreciated by passing through the vestibule and noting there the piquant mingling of strange primitive American ornament with some of the more conventional mouldings; Konti's four bronze reliefs; and finally by observing the rich elegance of the fixtures and the remarkable lantern which completes the decoration of this lofty apartment. All the fixtures were made from special designs. The lantern in particular is unique, being adorned with eagles and condors, heads of Indians, and other symbolizing details.

"Passing up the broad stairways one sees deeper and further into the building, getting a glimpse of the spacious Hall of the Americas with its large windows and noble colonnade. At the top of the stairway in the Gallery of Patriots one stands among the portrait busts of



ONE OF THE STAIRWAYS FLANKING THE PATIO.
THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associated Architects.

This photograph shows how the width of the stairway was virtually added to the total width of the patio, by the treatment of the piers.

the great men of North and South America, beneath the flags of the twenty-one republics. These flags are all of embroidered silk, uniform in size and permanently displayed as in the Henry VII. Chapel in Westminster Abbey. The busts are carried around three sides of the patio in the second story corridor; that of Washington occupies the place of honor, opposite Bolivar and San Martin, facing the central door of the Hall of the Americas.

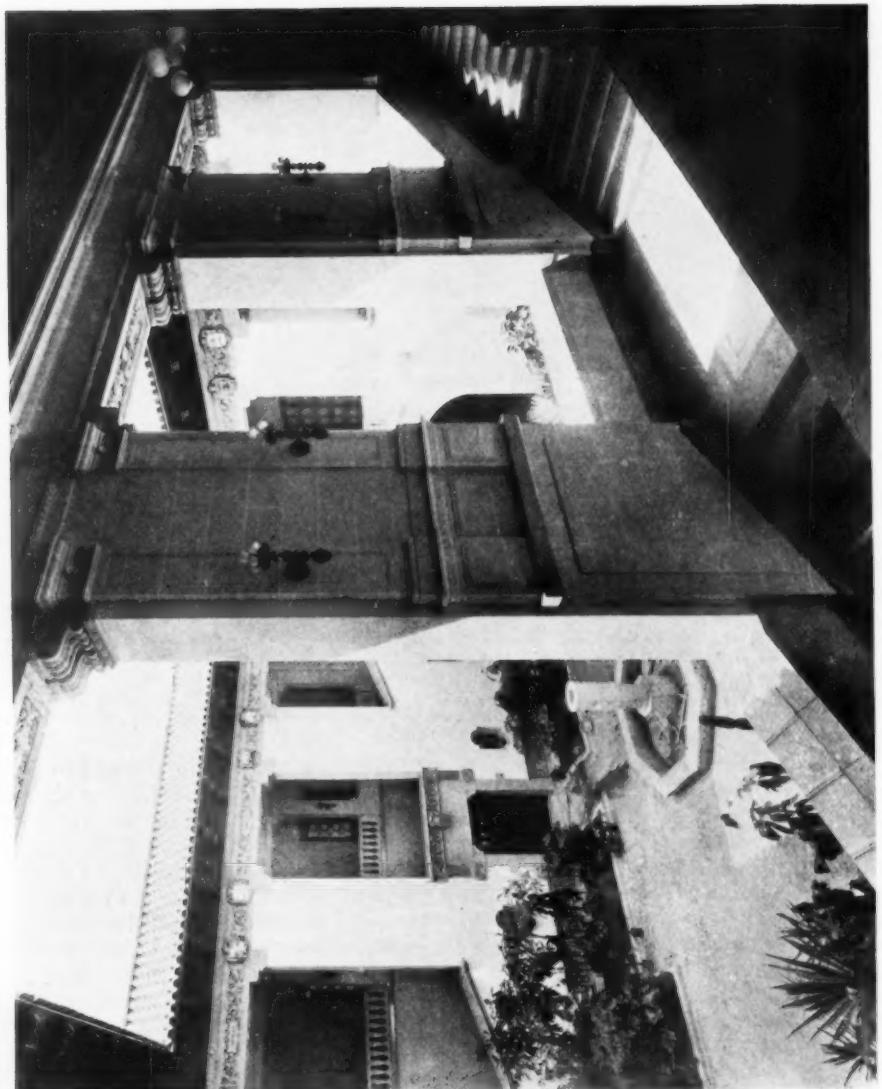
"It is from either end of the vestibule, enclosing the patio, that the grand staircases communicate with the story above. The stairs are of Tennessee marble with easy ascent. The loggia openings of the staircase are so designed as to give unobstructed views of the scene below from both the stairs and the adjacent

corridors above. The attention of spectators all over the building, on the stairs and on the second floor, is thus carried to the patio as the focus of attraction.

"The Gallery of Patriots overlooks the patio as from a loggia. As we have seen the side galleries run alongside the two great staircases, with views commanding not only the stairs, the patio and the vestibule below, but providing on the days of large gatherings a beautiful vista that extends from the vestibule into the great Hall of the Americas.

"Adjacent to the Gallery of the Patriots on the south is the room of the Director General of the Union handsomely decorated and furnished, and in direct communication with a Board Room. There are connecting rooms for the Director General's private secretary and

THE PATIO AND MONUMENTAL STAIRS—
THE PAN-AMERICAN BUILDING, WASHING-
TON, D. C. (Courtesy KELSEN AND PAUL, P.



A photograph admirably showing the disposition of
the stairs which flank the patio. The central foun-
tain is also shown.



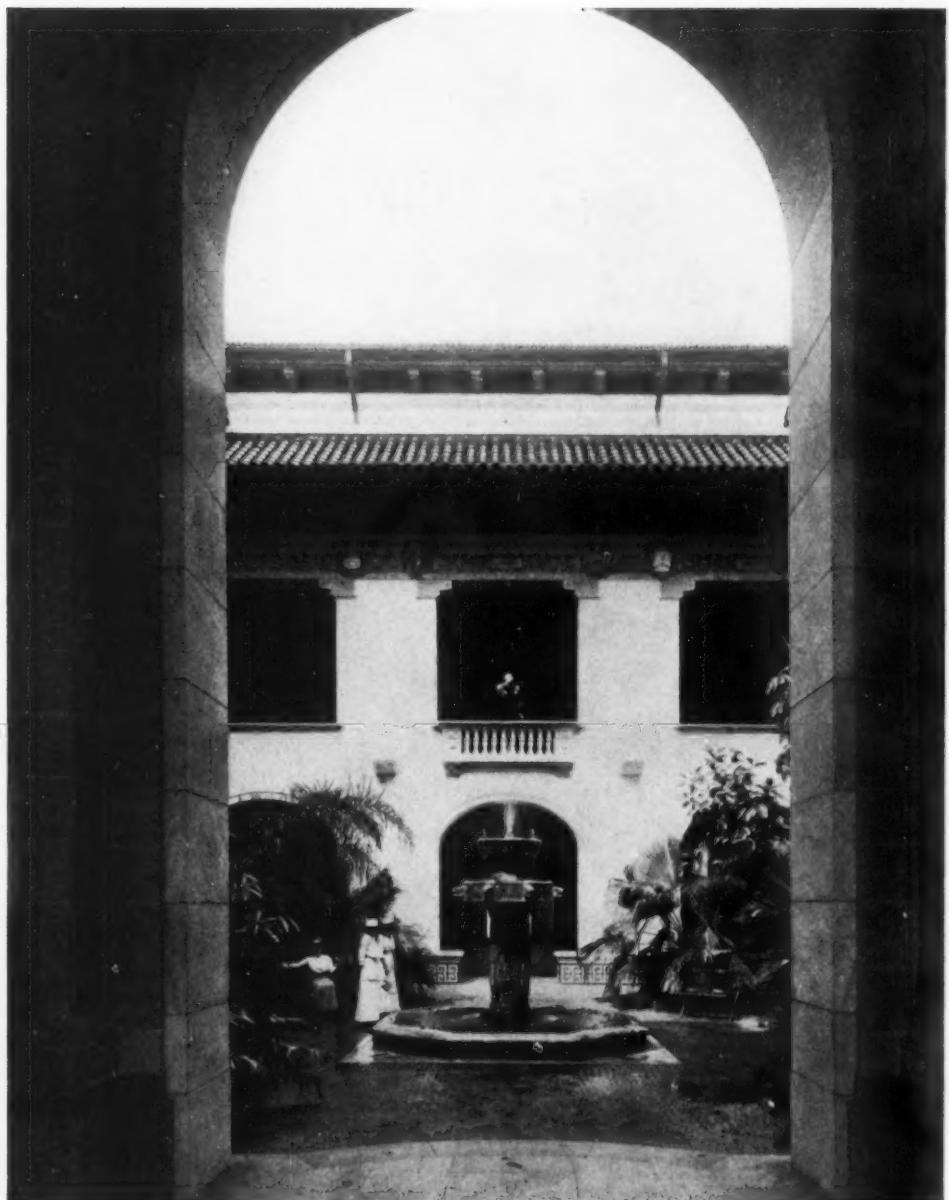
LOOKING INTO THE PATIO—THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.

Details of the interesting patio pavement and fountain appear on following page.

stenographers. Beyond, a waiting-room for visitors to the Union communicates by corridors, both with the Director General's room and that of the Assistant Director, another handsome room occupying the southeast corner of this story. The corresponding room in the northeast corner is assigned to committee purposes.

"In the Gallery of Patriots each of the portrait busts is a contribution from one of the twenty-one republics. With the exception of the bust of Washington, a replica of Houdin's portrait, which stands free, all occupy engaged pedestals formed of severely plain square pilasters of reddish Languedoc marble. In the



The tropical planting in the patio is maintained throughout the year by means of an electrically operated sliding glass roof, which encloses the court in winter. (See page 426.)

LOOKING INTO THE PATIO—THE PAN-AMERICAN BUILDING, WASHINGTON, D. C. ALBERT KELSEY AND PAUL P. CRET, ASSOCIATE ARCHITECTS.



N.
C.
S.

The view here is toward the entrance, and when snow fills the vista outside, the tropical planting in the patio is rendered remarkably exotic by contrast.

LOOKING INTO THE PATIO—THE PAN-AMERICAN BUILDING, WASHINGTON, D. C. ALBERT KELSEY AND PAUL P. CRET, ASSOCIATE ARCHITECTS.



INSIDE THE PATIO—THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.
The central feature is the remarkable fountain, carved in pink marble by Mrs. H. P. Whitney.

contrast of this color with the white marble of the busts in their plastic uniformity, we have an impressive effect of monumental order beneath the splendor of the banners above. These busts are

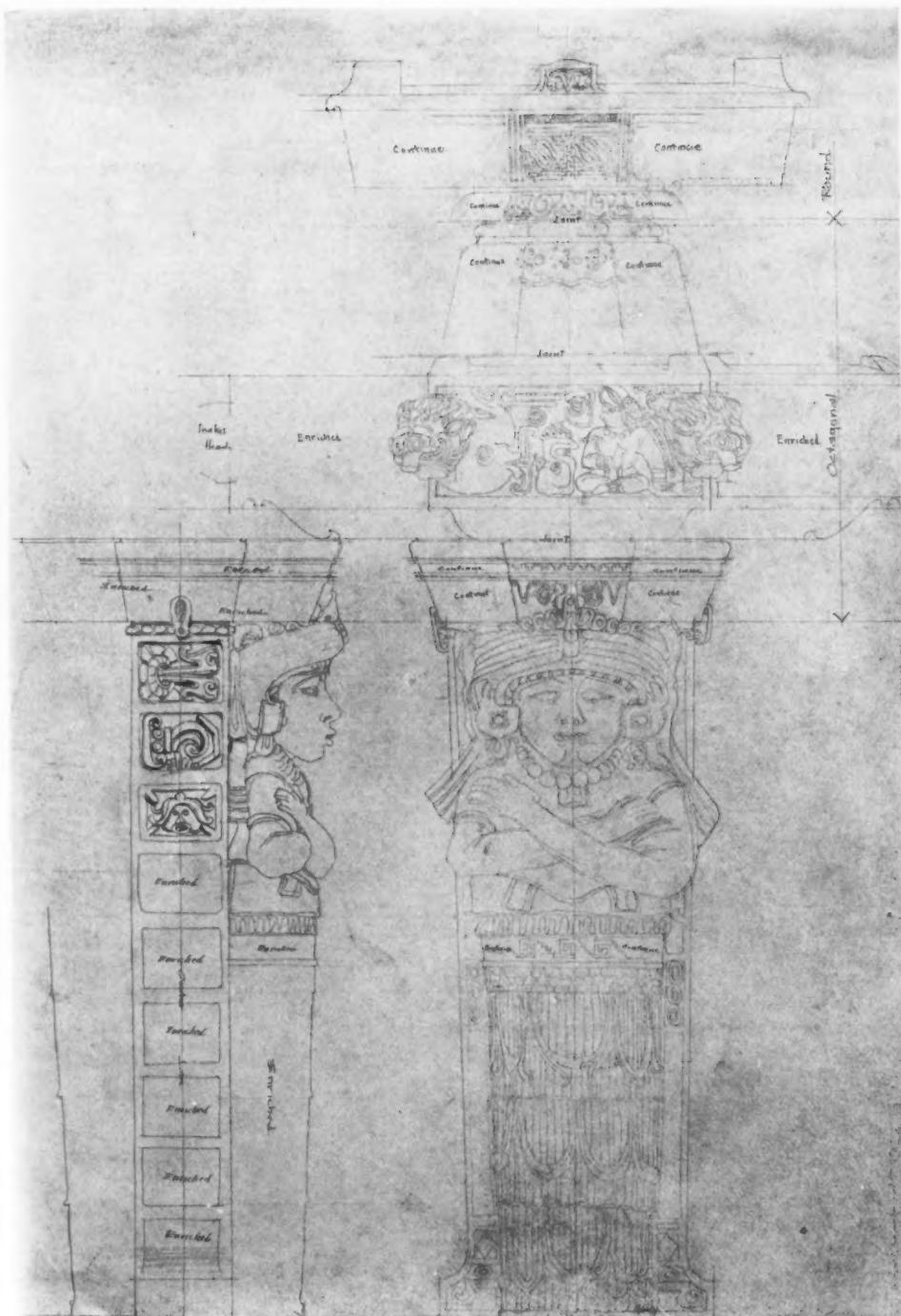
distributed through the two adjacent corridors as well as in the foyer. The panelled wooden ceiling of these corridors, together with the Plateresque design of the doors of the adjacent suites, contributes to the distinctive Latin-American quality of the building.

"The uncommon quality of openness that prevails throughout the interior, suiting it so exceptionally to its festal purposes, is further illustrated in the way whereby the Gallery of Patriots, as a foyer, connects with the great assembly-room, the Hall of the Americas. The Gallery of Patriots, with its vaulted ceiling and its gorgeous array of national standards above the formal ranks of portrait sculpture, serves as a richly developed overture to the culminating stateliness, the imperial magnificence, of the adjacent lofty hall with which it communicates by means of five high entrances along its side. It should be noted that in the Gallery of Patriots, on the wall opposite the staircases, are two great cartouches, with designs in low re-



"THE FEATHERED SERPENT OF UXMAL."

Photograph of the model for the spouting heads around the main basin of the fountain.



FROM THE ARCHITECTS' WORKING DRAWINGS FOR THE
PATIO FOUNTAIN, ERECTED BY MRS. H. P. WHITNEY.
ALBERT KELSEY AND PAUL P. CRET, ASSOCIATE ARCHITECTS.



A DETAIL OF THE SHAFT OF THE PATIO FOUNTAIN.

Carved by Mrs. H. P. Whitney.

lief that depict the ancient and modern methods of transportation between Europe and America in the shape of the caravel of the age of Columbus and the great ocean steamship of the twentieth century.

The vaulted ceiling of the Hall of the Americas, barrel-arched like the foyer and the great vestibule, is supported by twenty-four columns; the sixteen at the sides are in pairs, four on each side. These columns are fluted, with Corinthian capitals; between the columns and the walls are aisles. In the outer wall, on the garden front, five windows fill arched

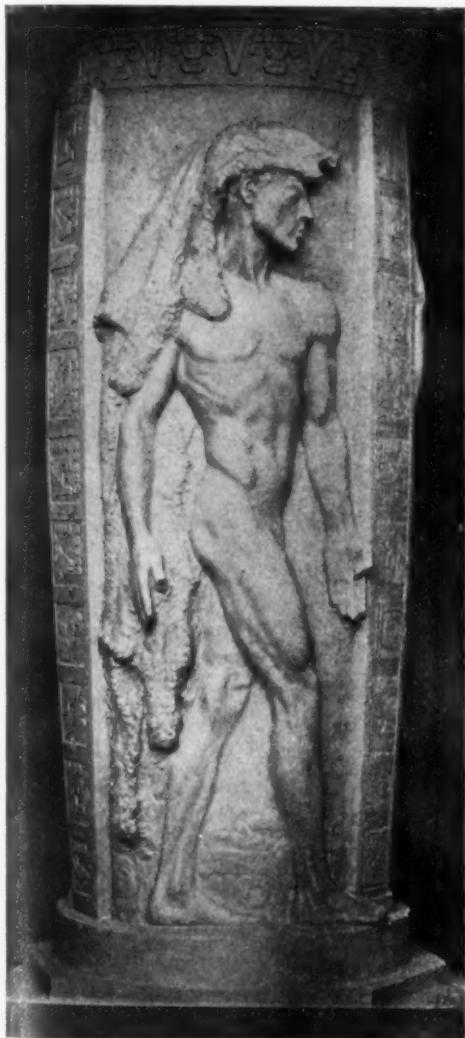
openings corresponding with the five entrances from the foyer. The plain glass of these windows is relieved by delicately designed borders in color that include the arms and other symbols of the twenty-one American nations by Nicola D'Ascenzo, whose cartoons are reproduced in Chapter II. The delicate translucent coloring in the windows is just sufficient to give a quality of design to the great arched spaces and at the same time not in the least confuse or interfere with the view. With the carrying out of the formal garden as intended, this view will be one of exceptional charm, inviting the assembled guests to stroll out-



A DETAIL OF THE SHAFT OF THE PATIO FOUNTAIN.

Carved by Mrs. H. P. Whitney.

side in the soft air of the long open season in Washington, during which frequent festivities will be held here. Immediate access to the garden is gained from the great hall by means of the doors at either end of the aisle on that side. From these doors broad stairs continuing in the same longitudinal direction as the aisle, descend to a spacious landing, whence another flight, turning at right angles, reaches the great terrace



A DETAIL OF THE SHAFT OF THE PATIO FOUNTAIN.

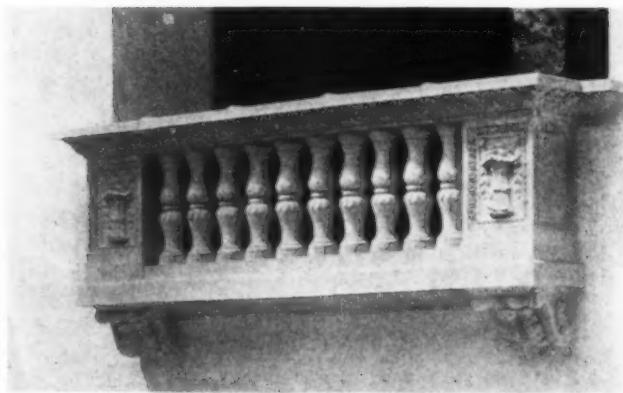
Carved by Mrs. H. P. Whitney.



A DETAIL OF THE SHAFT OF THE PATIO FOUNTAIN.

Carved by Mrs. H. P. Whitney.

on a level with the ground floor. From this terrace a short and very wide flight of steps reaches the garden level. The casements of the five windows in the hall open upon balconies that overlook the garden and the terrace below. The hall is over 100 feet long by 65 feet wide, and 45 feet from floor to ceiling. Conspicuously repeated on tablets between the capitals at the corners is the word 'Pax' which may be regarded as the shibboleth of the Union of American



DETAIL OF BALCONY IN THE PATIO—THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.

Republics. The floor of polished oak is laid in marquetry.

"Even in its white newness this hall is exceedingly impressive. When the contemplated color-scheme is carried out and the projected decorative paintings are in place—three allegorical subjects

in the ceiling and five in the lunettes on the side opposite the windows—the spectacle will be one of rare beauty. In the words of the number of the Bulletin previously quoted: 'One may readily imagine what a beautiful setting this room will give when an international convention, a reception to a distinguished guest, or a brilliant diplomatic reception,

shall assemble within its walls.' There is no other building in Washington, either private residence, embassy or public government building, which can offer such accommodations for important functions.

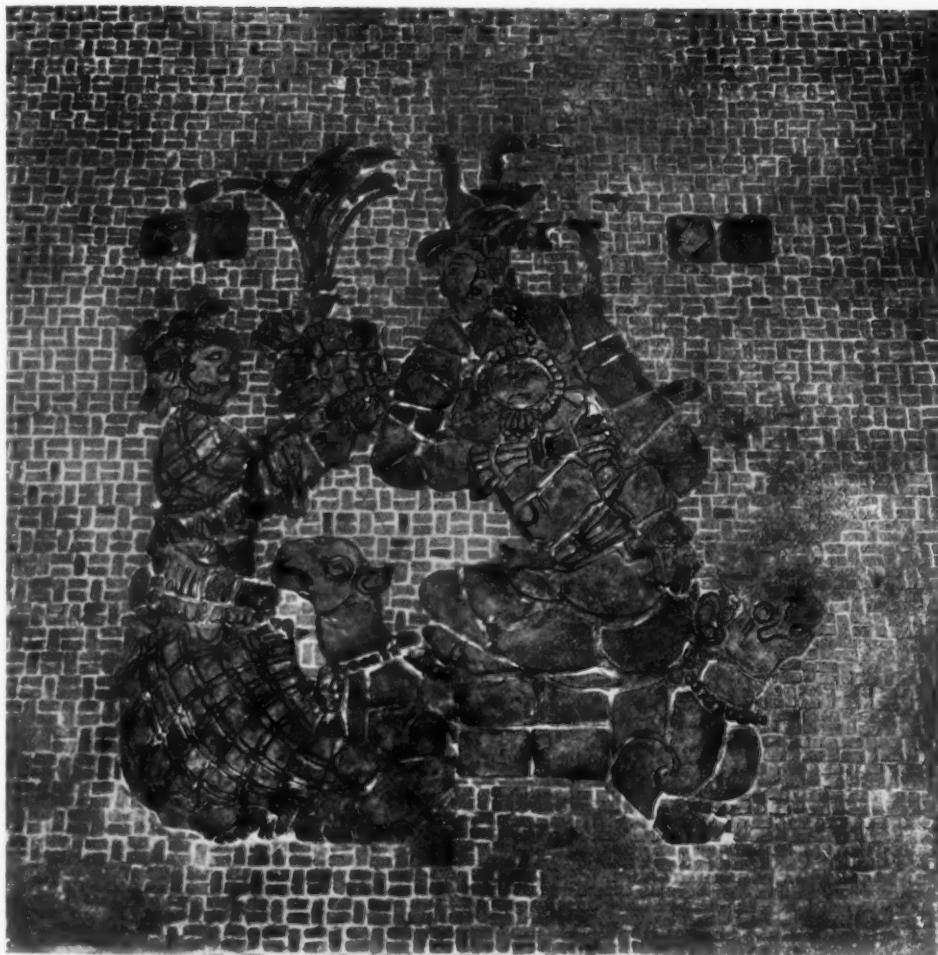
"Adjoining the north end of the hall



DETAIL OF POLYCHROME TERRA COTTA FRIEZE AND SOFFIT IN THE PATIO,
THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.

Note the "Dove of Peace" in the soffit, and the Pan-American names and insignia incorporated in the frieze. The open cornice above is now richly colored.



DETAIL FROM THE PATIO PAVEMENT, THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.

The tile work in both the main building and the annex owes much of its character and success to the studies and researches of Mr. J. H. Dulles Allen, co-operating with the architects.

is a large committee room, correspondingly rich in its architectural treatment. It is intended to be thrown open for use in connection with the great hall on festival occasions; also for the giving of moderate-sized dinners, as for a gathering of the Governing Board or for a state occasion by some diplomat.

"The Board Room at the south end of the great hall and connecting with it in the same manner, is of exactly the same dimensions as the room on the north. It is one of the show rooms of the build-

ing; it is intended for the regular meetings of the Governing Board of the Pan-American Union. A luxuriant richness is the distinctive quality. The whole color scheme, including ceiling, floor and rug, is in brown and gold. The walls are covered with a dull yellow brocade up to the line of the gilded bronze frieze. The furniture in this room, unique in its elegance of design, is of Dominican mahogany and Spanish leather. The table is oval, twenty feet long and nine feet wide. Each chair bears the name and



THE PATIO FOUNTAIN ILLUMINATED BY NIGHT—THE PAN-AMERICAN BUILDING,
WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.

the coat-of-arms of one of the countries in the Union. Both chairs and table are of Spanish design with an accent suggestive of Latin-America.

"A feature of this room is the frieze, its four panels divided into sections with

a Churriguesque flavor. These panels were conceived and modelled by Mrs. Sally James Farnham, of New York. They are two feet and nine inches high; the two at the sides are each twenty-five feet long; those at the ends nine feet six



THE REAR ELEVATION OF THE PAN-AMERICAN BUILDING FROM THE TERRACE
OF THE ANNEX.

Albert Kelsey and Paul P. Cret, Associate Architects.

It is proposed to fill the openings in the terrace balustrade with translucent blue panels. The main cornice of the building, which seemed dark and heavy, is now richly decorated in blue and yellow.

inches long. Their subjects illustrate early struggles and decisive events in the history of the New World.

"On the south wall is the South American panel. Its five sections typify the beginning of history in South America and the heroes and types of the North and South in that part of the Western Hemisphere.

II.

In the foregoing text Mr. Barrett has ably set forth, in terms descriptive and explanatory, the purposes and intentions of The Pan-American Union, as well as the actual disposition and architectural nicety of the building which houses it. At the time Mr. Barrett's text was written The Pan-American Annex had not been built.

It is the purpose of the following text to recapitulate certain architectural conclusions which have been brought out in the liberal quotations from Mr. Barrett's book, and set forth in the careful notes accompanying the illustrations, and to present as well certain other aspects of this architectural achievement germane to

its significance to the profession at large.

Certain salient points are apparent, that the architects had a clear idea of the elemental parts of their design even in the first studies for the plan before rendering it for the competition is evidenced in the reproductions of some of these first sketches in the first part of this article. That this conception of the plan was ably considered is evidenced from the fact that the plans as submitted in competition were carried out virtually inch for inch in the executed building.

In the matter of the design of the exterior, considered from the point of the composition of its more salient features, greater changes were made when the competition drawings were translated to scale working drawings.

In the matter of the detail throughout the building, the changes made, first from the sketches to the competition drawings, second from these to the working drawings, and third from the working drawings to the executed work, were radical and absolute.

The nature of these changes is care-



DETAIL OF A PORTION OF THE REAR ELEVATION, THE PAN-AMERICAN BUILDING,
WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.
This photograph shows the specially designed monumental lamp in place on the building.

fully and clearly set forth in the notes accompanying the illustrations—suffice it to say here that, in point of expression of the structure within, the exterior was entirely re-cast from the competition drawings to achieve such expression, and that

in point of detail throughout the building, each detail as well as the sum total of all, making up, in the competition drawings a well enough mannered but quite commonplace or nondescript building, were changed in the working draw-





DETAIL OF BRONZE LAMP STANDARD, THE PAN-AMERICAN BUILDING,
WASHINGTON, D. C.

Many interesting aboriginal motives have been woven into the design.

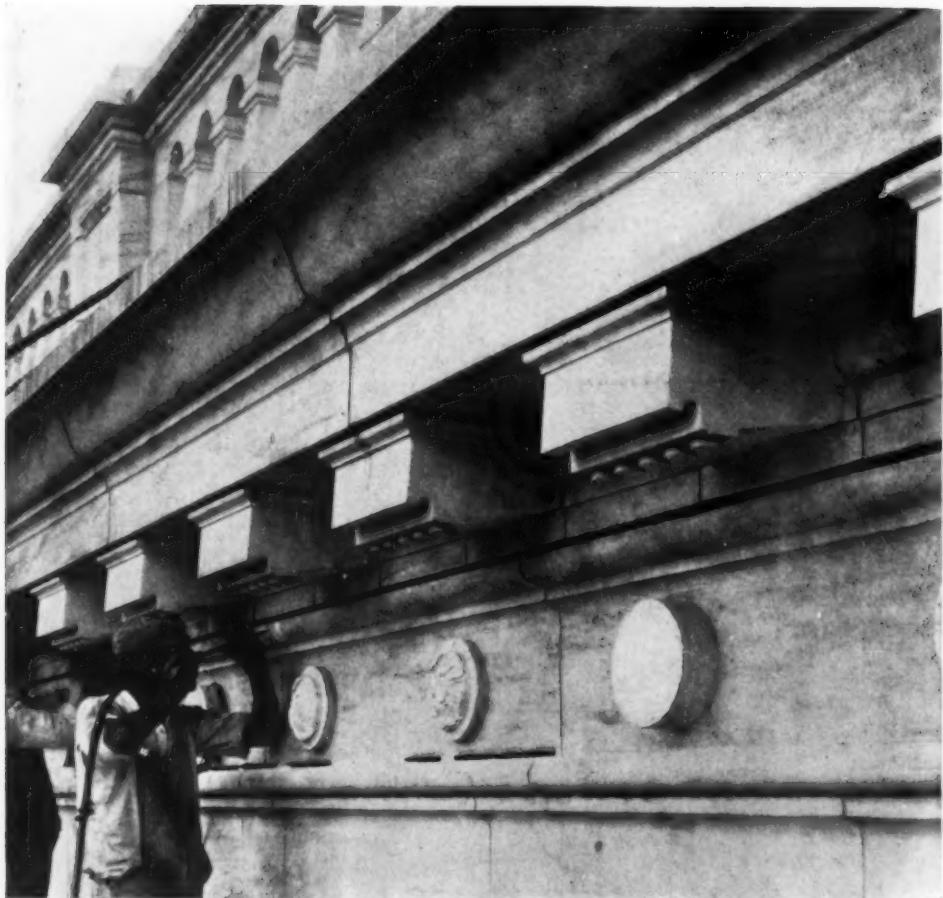
ings, and even in the work in process of execution, to details at once appropriate, characteristic, and expressive of the origins and purposes of the specific building which they adorn.

Certainly the most important factor in bringing about the building for the Pan-American Union as it stands today is to be found in the earnestness and enthusiasm of the architects and the remarkable degree of sympathetic co-operation shown toward the architects by those in charge of the official disbursements. The building is in fact, a monument to the splendid results of co-operation and intelligence.

In the course of the work all designs were submitted for discussion to Mr. Elihu Root (then Secretary of State,) Ambassador Nabuco of Brazil, and many representatives of Latin-America, and finally all passed under the "acid test" of consideration by Director General Barrett, thus it came about that many conceptions were designed only to be discarded, and that many once adopted were re-designed repeatedly, in several cases three models were made and set aside, and finally, owing to close personal superintendence, many finishing touches were put in the actual execution.

An instance of this may be had in the detail of the cornices of the pylons. Here a conventional rosette, first intended to repeat was alternated with a rosette embodying a five-pointed star, the symbol of nine of the American Republics—and this change was made after the stone-cutters had begun carving the rosettes in place.

Mr. Root on one occasion is quoted as having expressed the opinion that *any architect who feels that he is doing justice to his work by blindly executing his original drawings, without calling for constant changes and extras as the work progresses, is dead.* This statement should be of far-reaching import to the architectural profession, in that its absolute truth is to be equalled only by the denial with which it is met by the average client or building committee. Whereas these factors in any building project, from a modest country cottage to a



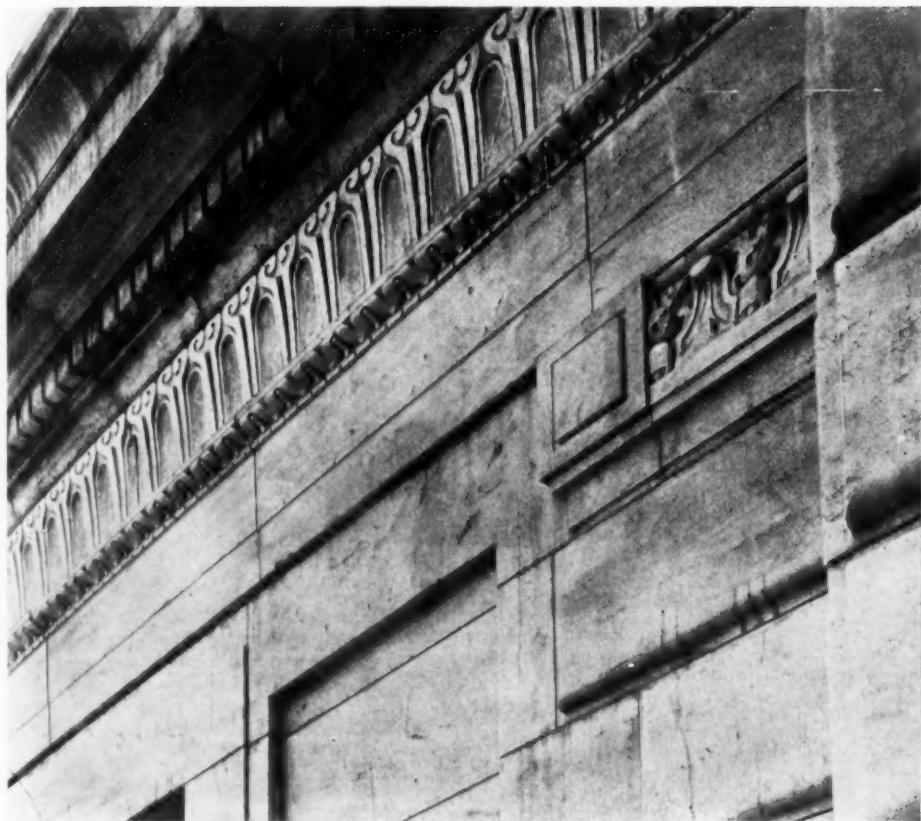
A DETAIL SHOWING UNUSUAL TREATMENT OF MEDALLIONS IN THE MAIN CORNICE,
THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.

A change in the rosettes in the frieze was made after the actual carving was commenced. The foliated rosette was alternated with one introducing a five-pointed star, the symbol of nine of the American Republics.

state capital, are pre-disposed to look askance at the architect who applies for extras, implying or stating that the architect either did not know his business when he made his first drawings, or desired to increase his commission by increasing the total cost of the work over the original estimate. There are points in the design and execution of an architectural project, however, which the lay mind cannot be more reasonably expected to appreciate than some fine point in a law case, or some nicety of medical practice. A building, by its very nature,

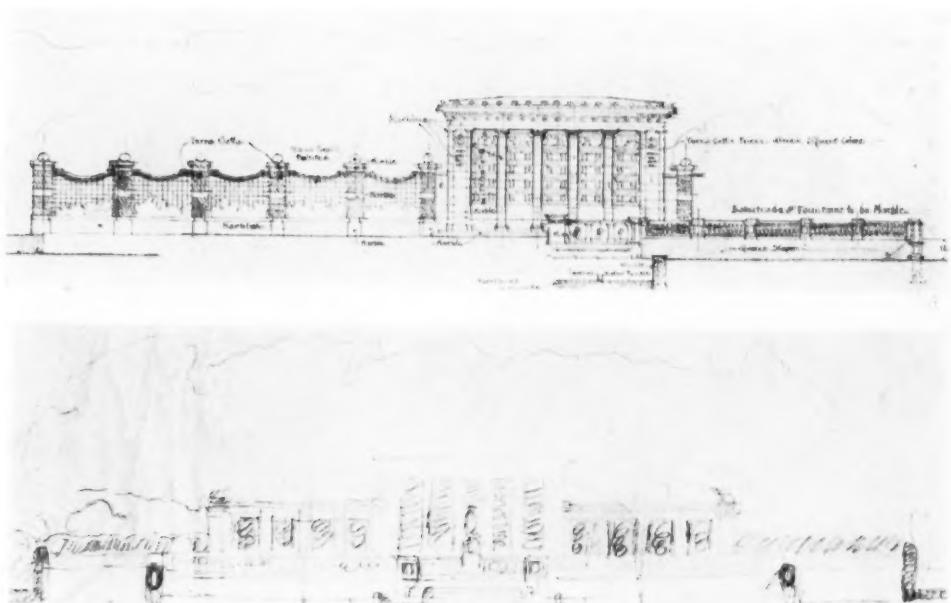
calls for change, sometimes minor, often radical, during its progress, and these changes, in manner to be understood as impossible to foresee, can be appreciated only by one who has been in actual practice. The client who refuses a reasonable extra for the permanent improvement of the work in hand is a little less intelligent than an individual who would refuse to let his tailor take an extra measurement which would insure the perfect fit of his suit, because the building is a permanency, a monument for posterity, and the suit is not. Those



A DETAIL OF MOULDINGS, SHOWING THE SKILLFUL INTRODUCTION OF ABORIGINAL MOTIVES IN PLACE OF CLASSIC MOTIVES.



A DETAIL OF ADAPTED ABORIGINAL MOTIVE ON THE BASE OF THE BUILDING,
THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.
Albert Kelsey and Paul P. Cret, Associate Architects.



TWO TENTATIVE PRELIMINARY STUDIES FOR THE PAN-AMERICAN ANNEX.
It was originally intended to treat this addition merely as a theatrical "back-drop" for the garden. It was to be little more than a screen.



THE PRELIMINARY STUDY SKETCH CONTAINING THE IDEA OF THE ANNEX AS EXECUTED. THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.
Albert Kelsey and Paul P. Cret, Associate Architects.

who wish ready-made architecture should be consistent by wearing ready-made clothes.

Returning to the case in hand—a few general comments on the Pan-American building may serve to further illustrate its importance in ways reaching far beyond its intrinsic merit.

It is one thing to design a well proportioned organic structure and quite another to seize the essence from a score

of countries, and with it epitomize the aspirations and characteristics of each, in a building truly Pan-American. It is one thing to follow the rules skilfully; it is quite another to add life and interest to the most perfect of skeletons. The first is Architecture, but the second is something besides, for it is likewise Art. Not that Architecture is not an Art, but that some Architecture is more compelling and, therefore, more intellectual and



THE PAN-AMERICAN ANNEX, AS SEEN ACROSS "THE BLUE AZTEC GARDEN," FROM THE UPPER STAIR LANDING AT THE REAR OF THE MAIN BUILDING.

Albert Kelsey and Paul P. Cret, Associate Architects.

artistic than other architecture. There are other good buildings in Washington, but where is there one that has so much to say, that commands so much attention, that exerts such an influence? Where else is there one that tells such a continuous story in which "all the circumstances in the tale answer one another like notes of music?"

In the words of Mr. Root, on the occasion of the dedication—The architects, "who, not content with making this structure express their sense of artistic form and proportion, have entered with the devotion and self-absorption of true art into the spirit of the design for which their bricks and marble are to stand. They have brought into happy companionship architectural suggestions of the North and of the South; and have brought into construction and ornament, in a hundred ways, the art, the symbolism, the traditions and the history of all the American republics; and they have made the building a true expres-

sion of the Pan-Americanism of open mind and open heart and all that is true and noble and worthy of respect from whatever race or religion or language or custom in the Western continents."

A trip to Cuba, Yucatan and other parts of Mexico contributed much to the design, a chance call while there upon M. Benard, the architect of the new Legislative Palace in the City of Mexico, resulted in a valuable criticism, which increased the apparent size of the patio nearly 40 feet. (See pages 427-428). Books of travel and books on archaeology were studied, the museum in the City of Mexico, the National Museum in Washington, the Natural History Museum in New York, and the Archaeology Museum of the University of Pennsylvania were ransacked.

Gradually the Pan-American idea began to be visualized—that is, the idea of a closer union between the inhabitants of the countries of the Western hemisphere with their varied civilizations con-



THE PAN-AMERICAN ANNEX FROM THE CENTER OF "THE BLUE AZTEC GARDEN."

The tiles lining the pool are blue, and this color note will be echoed by a hedge of blue hydrangeas behind the open rail. The panels of the rail will be filled with blue faience, which may be illuminated by night.

trasting climatic conditions—the idea of running a consistent theme through the entire building seized the architects, and after the general disposition of parts had been settled and the proportions of the exterior and interior had been determined they set about to give the build-

ing expression—to make it significant and interesting.

Proportion, however, was held of prime importance. The height of the building was raised, at Mr. McKim's suggestion, until it grew from a building of long and low appearance to one



THE PAN-AMERICAN ANNEX AS SEEN IN DIRECT ELEVATION FROM THE LOWER REAR TERRACE OF THE MAIN BUILDING.

Albert Kelsey and Paul P. Cret, Associate Architects.



THE PAN-AMERICAN ANNEX AND ONE END OF THE POOL IN "THE BLUE AZTEC GARDEN."
Albert Kelsey and Paul P. Cret, Associate Architects.

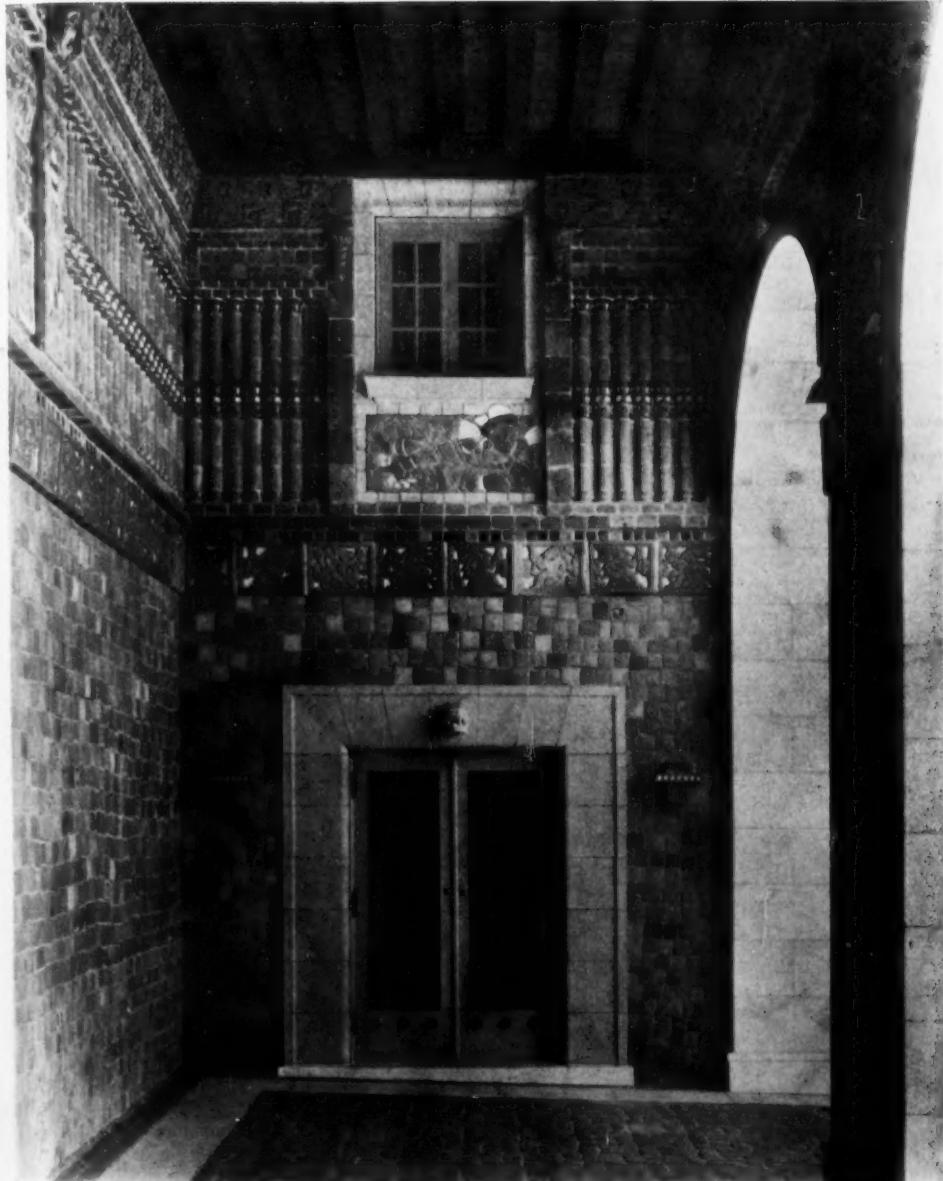
of relative height—and at the very last moment, after the working drawings were finished, it was decided to raise the ground level five feet, which was accordingly provided for in the specifications. It has since been regretted that it was not raised two or three feet more. The fact that this change was not made until the last was not due to a misconception or miscalculation, but to the fact that Mr. McKim insisted on the location of the building thirty or forty feet back from the street—further than originally intended, thereby helping the appearance of the front, but quite destroying the idea of a long garden at the rear. The front elevation was to interpret the two grand geographical divisions of Pan-America, and in the carrying out of this idea the architects were ably seconded by Mr. Isidore Konti and Mr. Gutzon Borglum, who have depicted in their colossal groups the spirit of mod-

ern progress now animating North and South America respectively. Then, wherever the architect could find a chance to recall the Spanish, Portuguese, French and English origins of the people constituting this union, they have done so, while in the patio pavement, the fountain and the colossal allegory under the loggia of the annex, they have attempted to recall something of the mystery of that strange twilight time in American history which still baffles the savants of the world, to the advanced civilization of the early Peruvians, Mayas, Zapotecas, Toltecs, Aztecs and others, and in many spots have reproduced "The Feathered serpent of Uxmal," a symbol as familiar to archaeologists as the Sacred Scarab of Egypt.

Every detail, every bit of sculpture, every introduction of color, material, every piece of furniture, every tree and plant were discussed with a view to ap-



DETAIL OF THE SOUTH AMERICAN INDIAN FIGURE ON THE
LONG AXIS OF THE POOL IN "THE BLUE AZTEC
GARDEN," THE PAN-AMERICAN ANNEX, WASHINGTON, D. C.
ALBERT KELSEY AND PAUL P. CRET, ASSOCIATE ARCHITECTS.



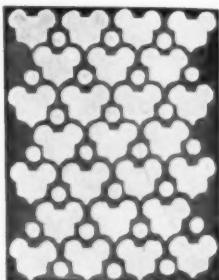
DETAIL OF THE WORK IN THE LOGGIA OF THE PAN-AMERICAN ANNEX,
WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.
J. H. Dulles Allen, Co-operating

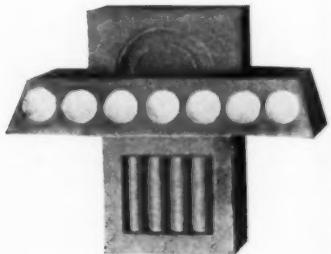
The color scheme is remarkably rich. The lower portion is executed in a range of blues, greens, and blue-greens, the frieze of relief panels of Aztec figures is tan-color, and most of the remainder is a rich-deep red, relieved by incidental introduction of vivid colors.



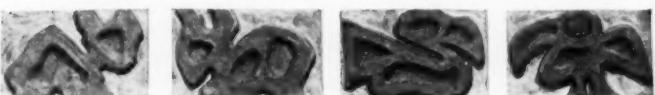
Detail of Corbel Head under large beams, executed in pastel tan, the upper lip and circular ear-rings overglazed coral red. Executed from architects' full size drawing after a photograph of an Ancient South American Sculpture.



Detail of Pool Tiles.



Detail of Conventionalized Serpent's Tooth after those in the "House of the Nuns" at Chichen Itza.



Birds and small animals from textile designs of the Incas after Reis & Stubel. Introduced in the frieze of the Annex Loggia.

DETAILS OF TILE WORK IN THE LOGGIA, ETC., OF THE PAN-AMERICAN ANNEX.

The sides of the pool are lined with tiles of special design, taken from details furnished by the architects. The three-inch tiles are glazed turquoise blue, with a variation from lighter to darker tones. The small round dots are one inch in diameter, and are mostly glazed the same blue as the three-inch tiles, but in the ratio of one to six are introduced red-purple and blue-purple.

propriateness and significance, the discussions originating between the two associated architects, and terminating with Director-General Barrett.

From the telling note of aboriginal art and history in the studiously designed lamps on the front terrace, through the frank symbolism of the portrayal of North and South America on the great pylons of the front elevation, through the beautifully detailed bronze entrance grilles, through the interior, out to the again unique and characteristic lamps at the rear, and garden and terminating Annex, there is a consistent expression of the dominant themes of the building.

The various sculptors and craftsmen associated with the work were brought, in their contributions, into intimate sympathy with the architects. Isidore Konti and Gutzon Borglum and Solon Borglum were the authors of the groups and other sculptural details of the façade. Mrs. H. P. Whitney executed the remarkable fountain in the patio and its tile floor,

and the absolutely unique and amazing tile work in the annex resulted from the studious co-operation of Mr. J. H. Dulles Allen with the architects. Mr. Samuel Yellin, craftsman in iron, produced a remarkable achievement in wrought iron for the Annex, and Mrs. Sally James Farnham modelled the frieze of historical panels in the governing board room of the main building. There was harmony and accord throughout, among architects, sculptors, craftsmen and directing officials.

To Charles F. McKim is due credit for several invaluable criticisms which materially changed the proportions of the design; to Secretary Root is due credit for conciliating the rivalries of the different Ministers and Ambassadors interested and each more or less anxious to give a picture of his own country undue prominence, and to Director-General Barrett is due the most credit of all for his constant helpfulness and eager interest in every detail which would in any



Detail of a large tile in Frieze. Executed in Pastel Tan. Back ground glazed turquoise blue, ear-rings and nose ornaments over glazed gold, bronze, etc.

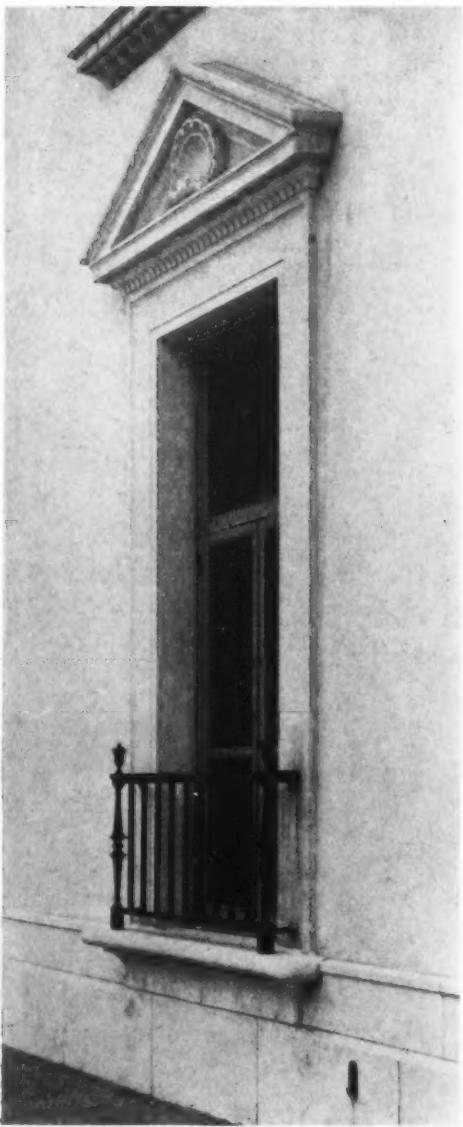


DETAIL OF TILE WORK IN THE LOGGIA OF THE PAN-AMERICAN ANNEX.
WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.
J. H. Dulles Allen, Co-operating

way improve the design. Many midnight conferences were held with him, many trips of investigation were made with him, and, although the association between Messrs. Kelsey and Cret has

come to an end, with real foresight the Director-General has entered into a permanent agreement with Mr. Kelsey whereby he remains in charge of the buildings and grounds. New work, re-



WINDOW DETAIL, THE PAN-AMERICAN ANNEX, WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.

storations, refurnishing and decorating, the care of the grounds, future development, and in fact all matters pertaining to the physical welfare of the property are now in his charge, and as the Director-General is determined to continue and perfect the work, it is confidently to be expected that the great triple allegory

or mural painting to adorn the ceiling of the Hall of the Americas will materialize before long, that the Blue Aztec Garden will be made a more positive expression of its descriptive name, that the rear terrace and front pavements now of cement will ultimately be replaced by characteristic and appropriate mosaics.

Already under the new arrangement, a series of strange bronze curtain hooks is being made by a sculptor to adorn some of the apartments, a color scheme for the main cornice is being carried out to replace the heavy and uninteresting verdigris copper effect; two great macaws, and standards for them, have been placed in the patio and some beautiful specimen fish have been placed in the patio fountain. All such details, even to the lettering of temporary inscriptions are under Mr. Kelsey's charge and he is, moreover, required to make a written report four times a year on the physical condition of the property with such suggestions as to its further development as he sees fit.

The gardening is only just begun, the grand divisions have been fixed, the gravel surfaces and marble copings are complete, but the planting still requires much attention. Some big deciduous trees at the present writing are being set out.

The idea embodied in the fanciful name for this garden—"The Blue Aztec Garden"—is to be carried out more fully than at present. In addition to the blue, or blue-green color of the lower part of the tile wainscoting in the loggia of the Annex, and the blue of the tiles which line the pool, Mr. Kelsey proposes to fill the rectangular openings in the garden balustrade with panels of translucent blue faience, or other material, which may be illuminated at night, and he proposes, as well, to plant behind this a hedge of blue hydrangea bushes, so that the scheme will be equally effective by day and night.

The garden pottery, now far too Italian in suggestion, will be replaced by special pieces in blue and yellow and lavender, moulded in aboriginal shapes. No part of the entire design is to be out of harmony with the great underlying idea

of character and individuality in the entire scheme.

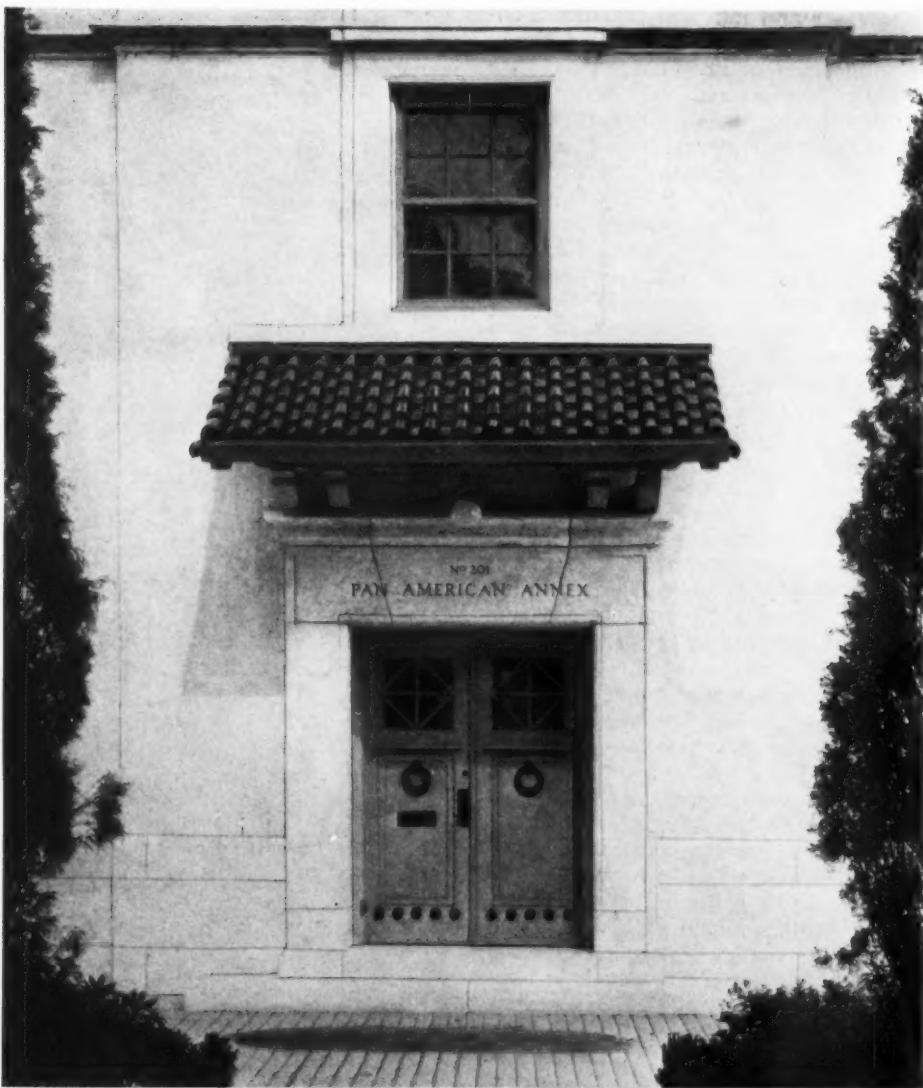
To what extent imagination, patience and enthusiasm entered into the development of this scheme is well illustrated by the night effects, the great bronze lanterns in front of the building are adorned with a strange and beautiful barbaric ornament and the lower tiers of glass therein depict a series of Aztec gods and monsters. The mere mechanical process of having this glass embossed required prolonged investigations among the glass manufacturers on both sides of the ocean. The brilliant illumination so cleverly worked into the bronze grilles under the three front arches of the main building, is a distinguished feature, but it is not until we come to the patjo and to the illuminated fountain, that an exotic spirit is introduced into the illumination itself. Here the mechanical equipment is ingenious and effective, the feathered serpents have green jeweled eyes, which wink at intervals, illuminating the pink marble behind them with a strange translucence, while from the Mexican star in the bottom of the lower basin jets and sprays, and wheat-sheaves of water play the national colors of the twenty-one republics, either in rotation or singly, as may be desired according to whether the occasion is purely a national entertainment given by the representative of one country or whether it is an international gathering. The grand climax so far, however, is in the illumination of the strange archaic allegory in tile under the arches of the Annex loggia at the rear of the grounds. By pressing a button located near the central window of the hall of the Americas a strange blue-green radiance falls over the polychrome design and it is at once given a weird purplish tone which is reflected in the pool below. But this does not complete the scheme, for the architects expect next year to tear out the bottom of the pool and under the pedestal, now supporting the crude statue of a prehistoric Indian, they intend to produce a sublacterine effect, and after the moon has set and the stars have gone to sleep a beautiful coral reef of translucent marble will define itself slowly,



DETAIL OF WROUGHT IRON WINDOW-GRILLE,
THE PAN-AMERICAN ANNEX,
WASHINGTON, D. C.

Albert Kelsey and Paul P. Cret, Associate Architects.
Samuel Yellin, Craftsman.

surely and with clearness making all beholders feel something of the lure and wondrous charm of the tropic seas. Phosphorescent lights appear and dis-



THE STREET ENTRANCE. THE PAN-AMERICAN ANNEX, WASHINGTON, D. C.
Albert Kelsey and Paul P. Cret, Associate Architects.

appear, and then in the place now occupied by the Indian, by a stroke of modern magic the statue of Universal Peace will burst forth and dominate all. In the bottom of the basin polychrome terra cotta will be used as well as marble to represent strange marine growths, long trailing seaweed in pale greens and faded yellows, stubby corrugated sea-

weed in dull reds; purples and greens and white terra cotta running through opalescent shades of lavender will reproduce brain, stag, and other kinds of coral peculiar to the waters of the Caribbean.

Mr. Kelsey is now at work decorating the cornice of the main building to echo the color scheme of the "Blue Aztec

Garden," and hopes, before long, to have the cement floor of the main terrace replaced by tile and marble, with a procession of grotesque blue pygmies and other archaic figures.

The entire scheme, now unique in its studious application and introduction of characteristic detail, will be, when it is completed in all details, one of the most remarkable in the world. Certainly, in its present state, it should constitute a criterion for really conscientious architects in every public library, museum, state-house or other monumental building. There are scores of instances where a little study in the production of symbolic detail—in the expression of something of the history or purposes of the building would have raised many otherwise successful structures to a plane of interest equal to that of the Pan-American building.

If captious critics rise to sneer at some of the lighting effects—if it is submitted that in these the architects attempted to win the gallery by a *tour-de-force*, achieving purely theatrical effects out of keeping with the traditional dignity of monumental architecture—their answer lies in the statement that these effects were

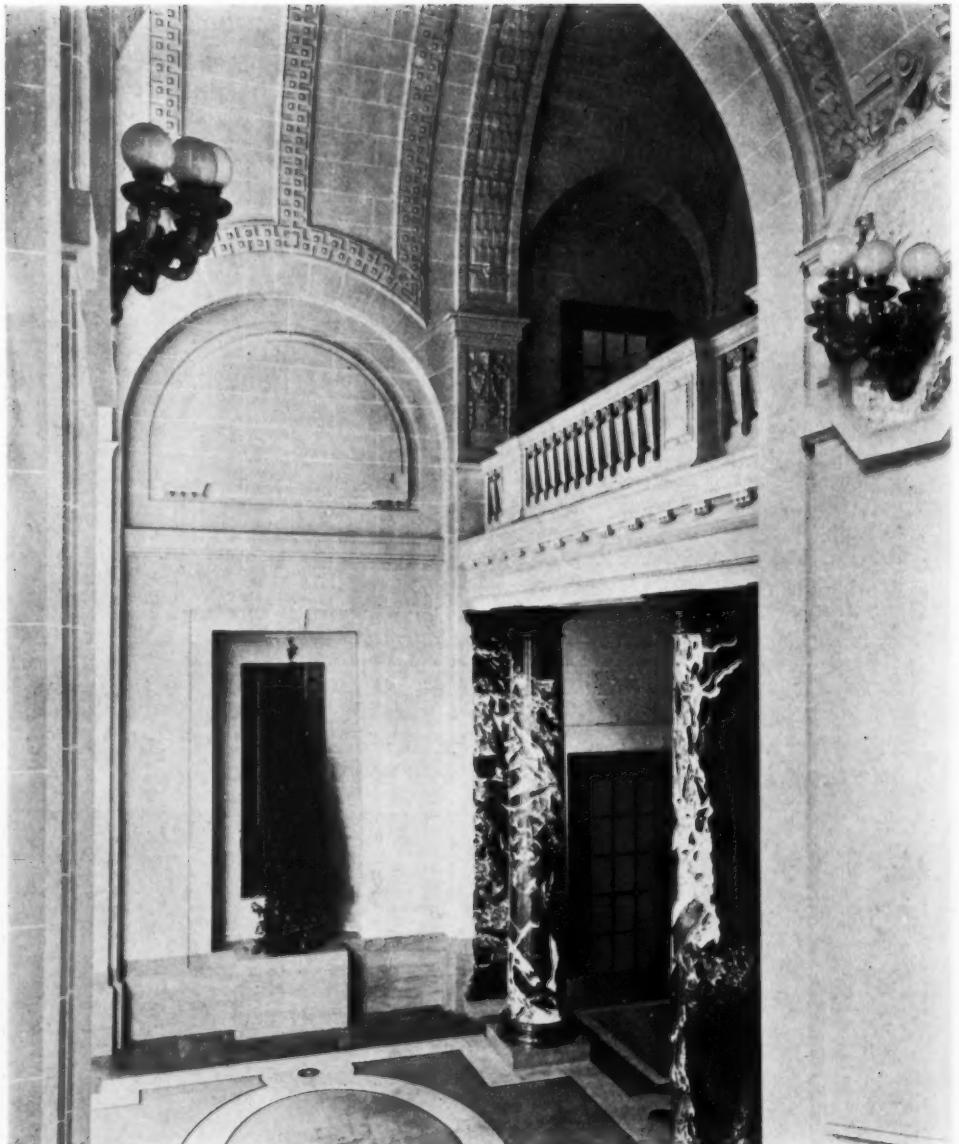
planned with as much consistency as was shown in every detail of the work. The Latin-American, by nature and heritage, is highly temperamental, and deeply impressed by the superficially pleasing, and it was intended to give visiting South Americans not only the sudden warmth of personal pleasure and gratification, but to give them, as well, wondrous tales to carry back, of the marvellous home of all the Republics in the capitol city of the great United States.

In a farewell address, Ambassador Brice, of the British Embassy, said: "The Pan-American building seems to me to be one of the most finished and graceful and happily conceived and executed building that has been erected anywhere within the last thirty or forty years," and Mr. Andrew Carnegie, the donor, said he considers it "The most beautiful building in the world after the Taj Mahal."

Certainly it is in every sense the successful result of happy and intelligent collaboration. It would have been a very different building if it had been produced by officials or architects alone, or by both in the too-often-existing spirit of bitter variance.

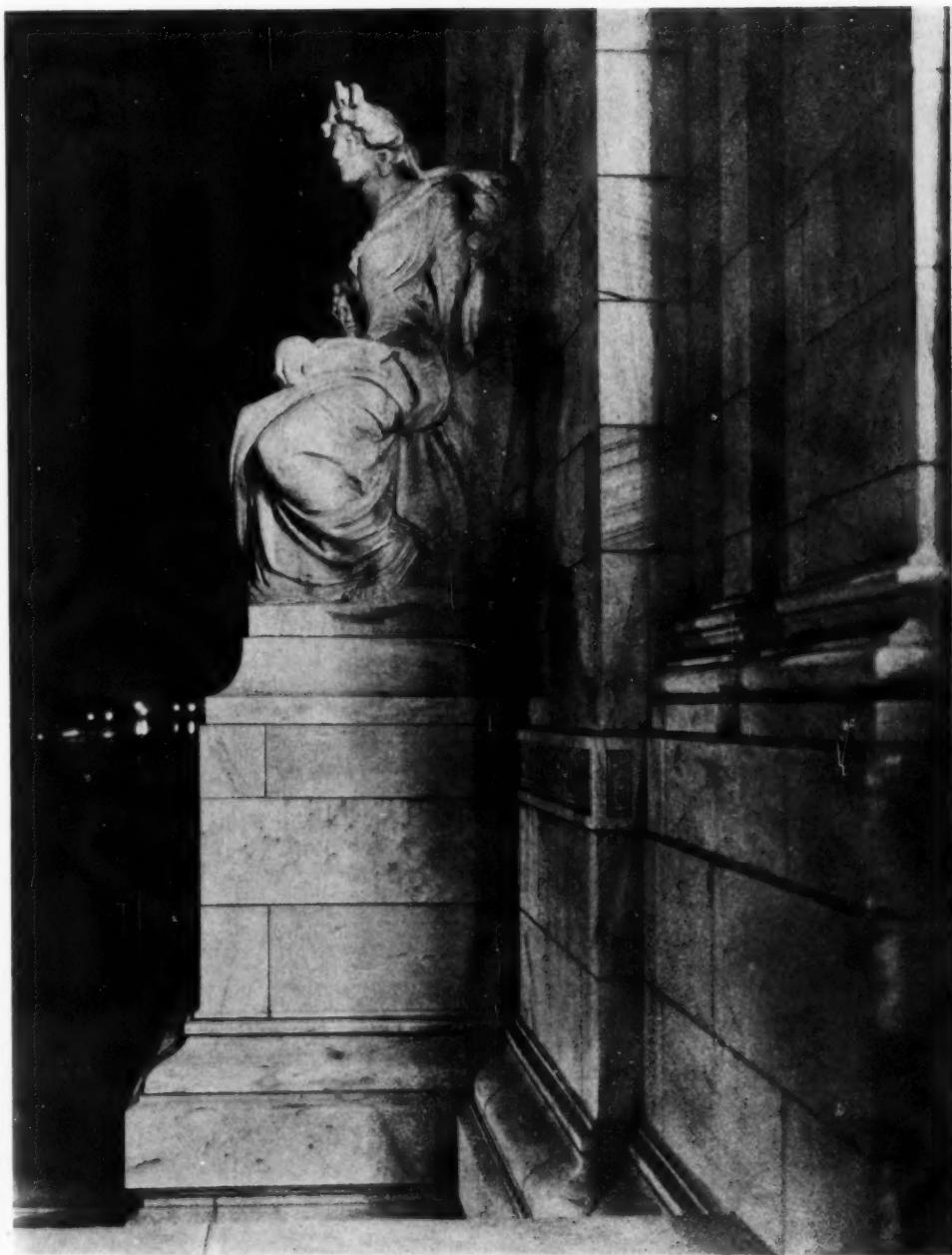


THE PAN-AMERICAN ANNEX AT NIGHT, AS SEEN FROM THE CENTRAL WINDOW AT THE REAR OF THE MAIN BUILDING.



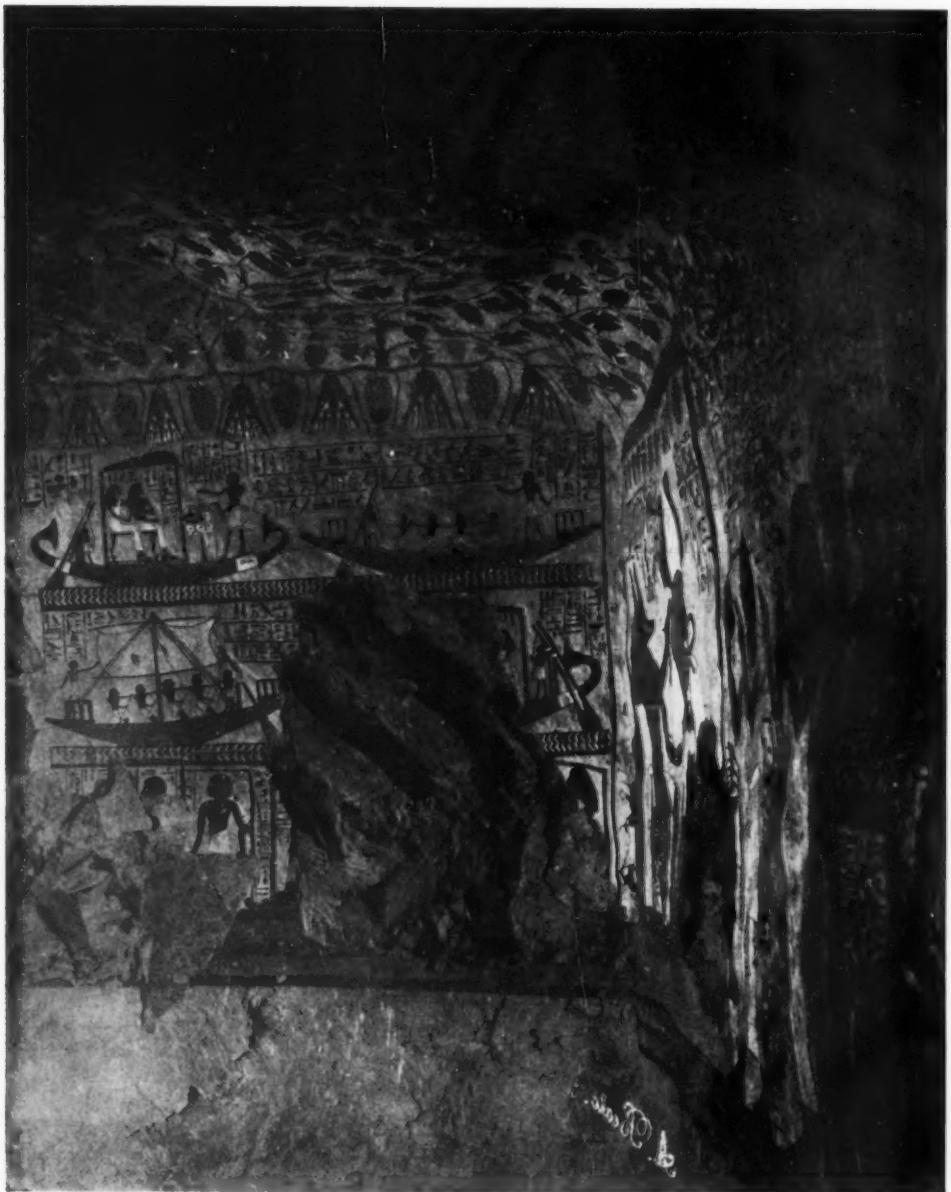
The columns are of antique black and white marble, with bronze capitals incorporating the arms of several of the most important Latin-American cities.

ONE END OF THE ENTRANCE LOBBY. THE PAN-AMERICAN BUILDING, WASHINGTON, D. C. ALBERT KELSEY AND PAUL P. CRET, ASSOCIATE ARCHITECTS.



THE
N.
P.
S.

PROFILE OF THE "SOUTH AMERICA" GROUP AT NIGHT.
THE PAN-AMERICAN BUILDING, WASHINGTON, D. C.
ISIDORE KONTI,
SCULPTOR.
ALBERT KELSEY AND PAUL P. CRET, ASSOCIATE ARCHITECTS.



INTERIOR OF AN EGYPTIAN TOMB.

The ceiling and walls are painted in obvious imitation of woven fabrics. Note especially the textile character of the ceiling.



THE TEMPLE OF HORUS, EDFOU, EGYPT.

The screen between the outer and second court-yards shows round columns based on the original bundles of water-reeds, bound in figured lengths of woven cloth, and the inter-columnar spaces repeat the figured hangings, or rugs. All was brilliantly colored in imitation of the textile originals.

TEXTILE ORIGINS IN ARCHITECTURE A THEORY OF EVOLUTION

BY CHARLES DE KAY

I.



ARCHITECTURE PRESENTS to our minds an idea of the heaviest and most impermeable of the works of man, structures of wood and brick, stone and iron; while textiles suggest flimsy and portable materials, from the gossamer creations of Indian

looms to rugs and tapestries that can be folded up, despite their solidity and weight, and borne from place to place. Architecture includes the pyramids, veritable mountains of dressed stones; and textiles include weavings so delicate as to vie with the work of the spider and

cause the old poets of Finland to sing of nymphs of the air who weave with sun-rays and moonbeams for web and warp. And yet, when we follow man about the globe, and watch him at his labor of home building, palace raising, temple edification, it is well to keep these flimsy toys in mind, using them like a thread of Ariadné as a clue to lead one through the architectural labyrinth.

By way of analogy, let us consider the origin of pottery and porcelain. We can spy out the steps of primitive man, skilled in the fabrication of basketry to the point of making bowls of plaited work which will hold water, close-woven baskets in which food is boiled by dropping hot stones into the water. We can see how primitive man made the



The great Hall of Columns, Karnak, Egypt, sets forth clearly the origin of columns in masses of palm trees or lotus stalks, covered by brilliant work of the loom and kept in shape by bands. The ceiling represents a canopy suspended overhead.

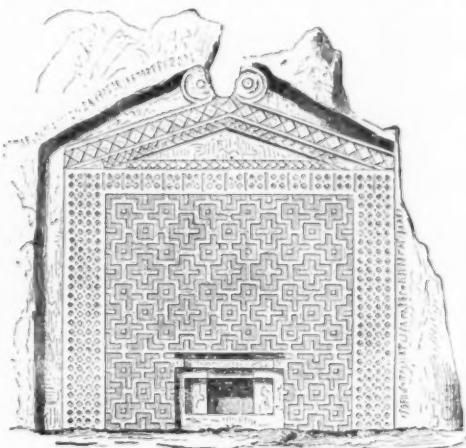
(Illustration from G. Rawlinson, *Ancient Egypt*.)

discovery that clay, daubed upon the outside of a basket or woven bowl, could be hardened by fire. So pottery took its origin. Now this echo of basket-work ever keeps resounding down the long line of improvements in fictile ware. As the early weaver of baskets worked in spirals from the bottom, round the belly of the piece, to the lip, so the potter laid his strands of wet clay in long spirals and built up his pot on similar lines, hardening his work in the fire inside and out, sometimes learning to glaze for greater solidity and to prevent porosity, later using colored glazes for beauty.

Long before that time men were plaiting grass, or strips of bark, or split reeds, or twisted fibres into cloaks and sandals, shields and defensive armor. Mats were woven to protect him from the damp earth and the hot sun. Fastened to up-

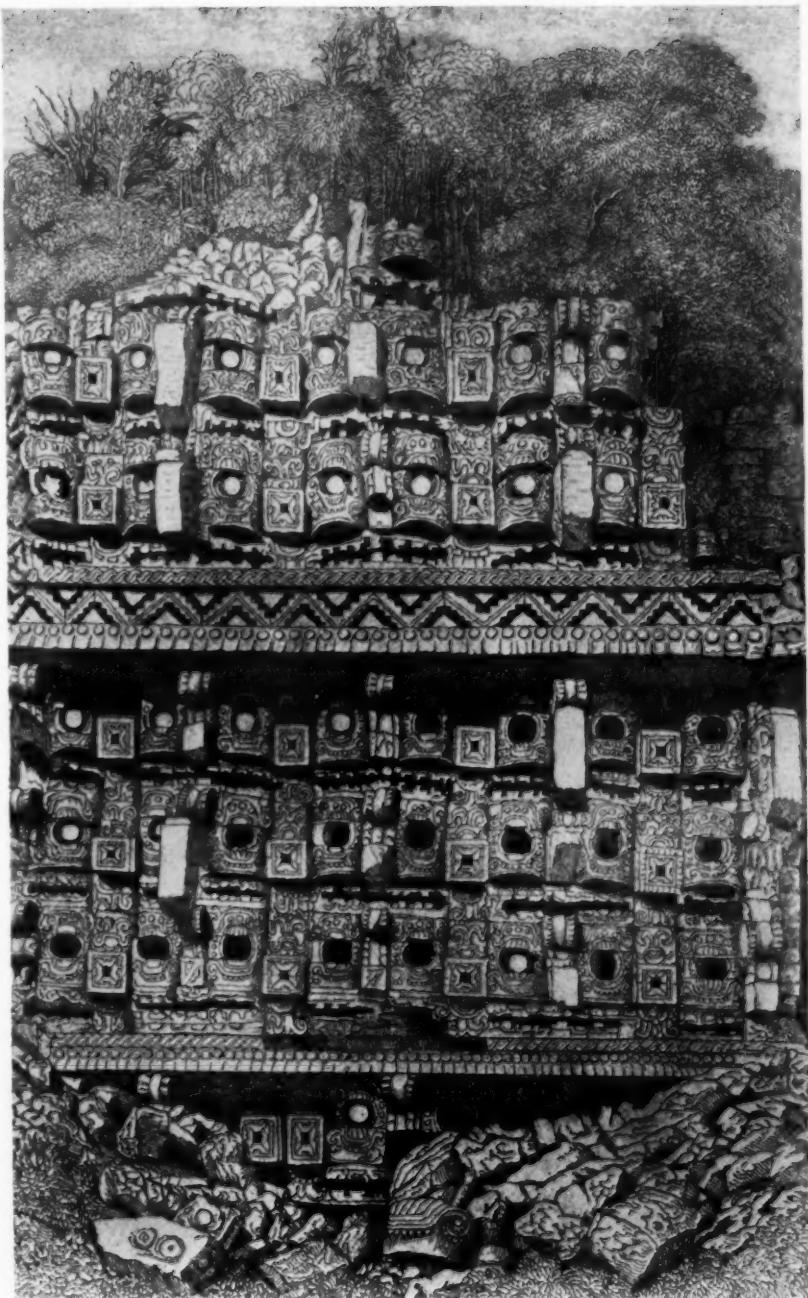
right stakes, they formed sun and wind guards. Wrought with greater care and placed with greater forethought, they became huts, cabins, encircling fences to baffle wild beasts and keep tame animals at home. These we find in Africa today. So, from these humble beginnings of woven work, reinforced with wood and clay to make the texture strong against wind and rain, rose the structures we dignify by the name of architecture—just as the priceless, clear-skinned, sonorous vase of porcelain rose from the primitive basketwork of early man. And, even as we can often argue from a bit of rare porcelain, by indications on its surface, whether of shape or color, that an original form woven in basketwork must have once existed, so, in the stateliest products of the builder's art we can often hear an echo of the age when man did not anchor his house in the soil, but wove his abode about him like a caterpillar or an oriole, and like them was content to build for the season only.

The highest development to which the redmen of America attained in architecture is found in Southern Mexico, Guatemala, Peru. Examine the pictures of temples and communal houses, of palaces and assembly halls brought to Europe and North America by Stephens and Catherwood, by Charnay, Maudsley,



Rock-cut tomb, or Cenotaph at Doganulu, Asia Minor, carved after a rug, with decorated borders, the original design being simple geometric arabesques.

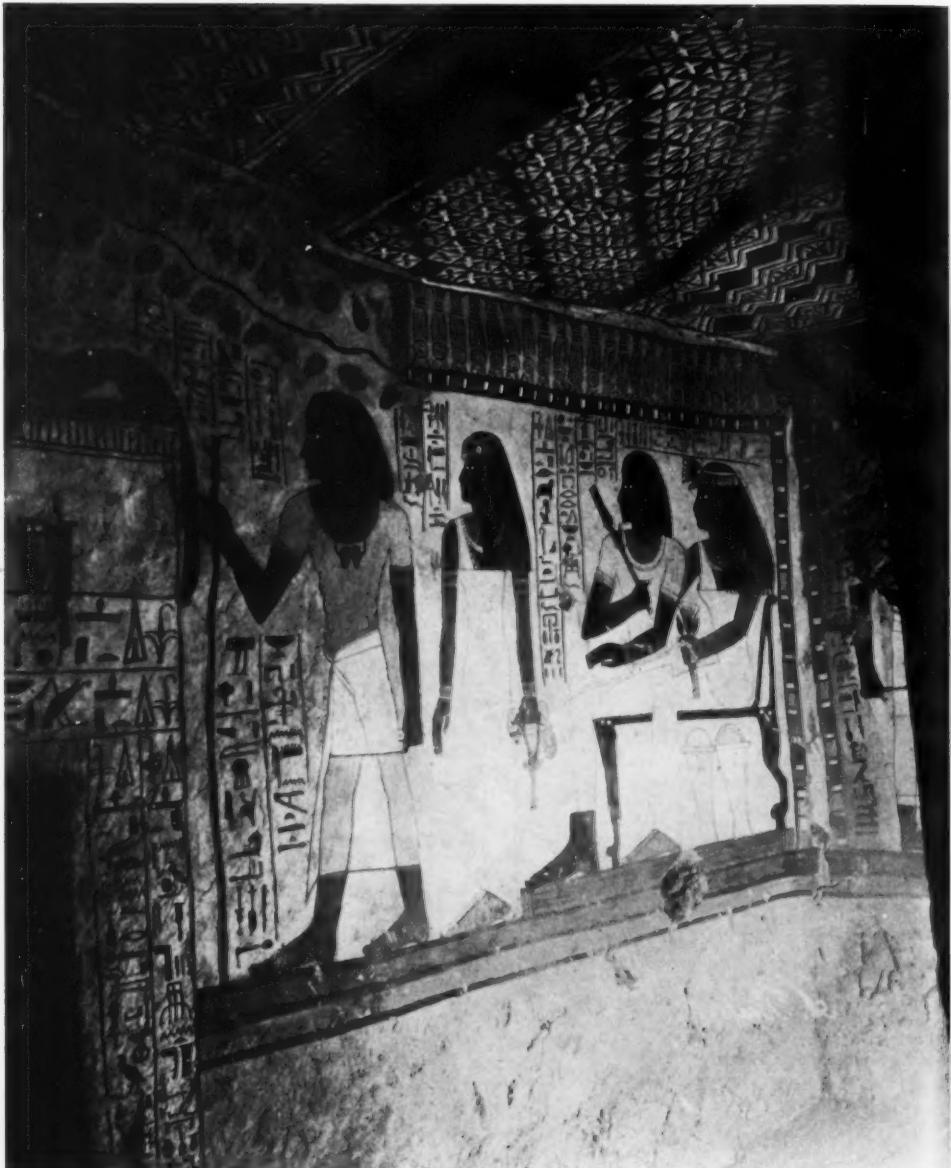
(Illustration from Texier, "Asia Mineure.")



A PORTION OF THE RUINS OF KABAH, YUCATAN.

A combination of designs carved in stone from wooden and matting originals. Distinct textile character in horizontal bands.

(Illustrated from Stephens' "Incidents of Travel in Yucatan.")



INTERIOR OF AN EGYPTIAN TOMB, IN WHICH THE CHARACTER OF THE CEILING AND WALL DECORATIONS BESPEAK A DISTINCT TEXTILE ORIGIN.

Mahler and others and see if this is not an architecture in which stone has been used to make durable a style of building founded on woven-work supported by wooden posts and cross-beams. At Uxmal the so-called House of the Nuns shows on the corners a most elaborate

mass of stone carvings representing one monstrous mask above the other; this portion represents wood copied in stone. The walls between have curious decorative lattice-work in stone which simulates woven basketry. In the same place a building repeats feather decorations,

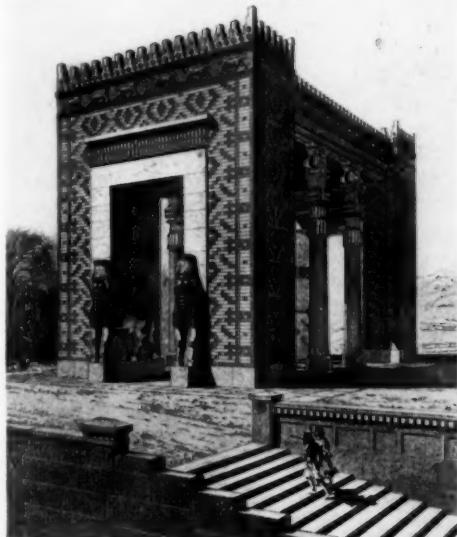


PYLON OF RAMESES II, KARNAK, EGYPT.
A monument which shows reproduction in stone of textile work.

on a roof, a true feather thatch with birds carved here and there. It recalls the use of screens covered with feathers, and of cloaks and walls, or rather hangings for the less durable habitations made up of the feather-work in which these Indians were skilled. At a place called Sabatsché a small house built of stone was seen and pictured by Catherwood. This two-story building is decorated as to its upper half with upright panels of plaited work imitated in the stone. At Chichen Itza, favorite decorations consist of continuous bands of twisted ribbon-like interlacings which are only explainable as derived from basketwork. Upper structures are common, wherein straight courses or bands appear exactly as they would be placed in plaited work, in order to stiffen and hold upright the sides of a basket. Amazing as are the carvings of masks, faces, monsters, serpents, etc., objects undoubtedly studied first in wood; yet hardly less extraordinary are the portions in these buildings that testify to an uncommon skill and originality in woven

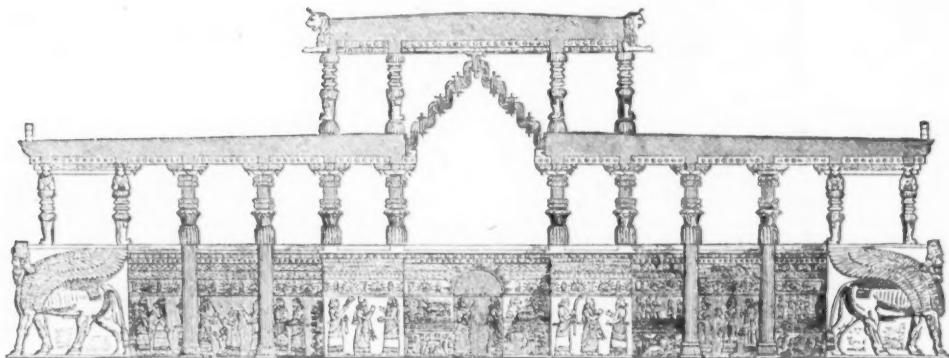
work among the tribes which reared them. With regard to the great monoliths carved on all sides, they may have had for prototypes tall osier structures decorated with masks and feather-work.

At Mitla in Central Mexico in a relic of the Zapotec nation, evidences abound that woven work, perhaps like the blankets of our Western Indians, decorated with elaborate designs in colors, was copied in imperishable stone on the skilfully laid walls. The interior of a room at Mitla is completely covered with most varied and stately designs. Such a room represents a four-sided tent or lodge hung with colored hangings. The exterior offers the same peculiarity; but the simulated woven work lies in long flat panels very beautifully arranged. What remains of the wall paintings on flat surfaces at Mitla suggests forcibly the most gorgeous carpets, the borders having a continuous pattern repeating



Persepolis—The Propylaea of Xerxes, restored by Chipiez, shows a veneer of variegated bricks having large rug patterns.

(Illustration from "History of Art in Persia.")



Section of principal rooms, ruins of Assyrian Palace at Khorsabad. The friezes and panels represent textile motives turned into carved and painted stone.

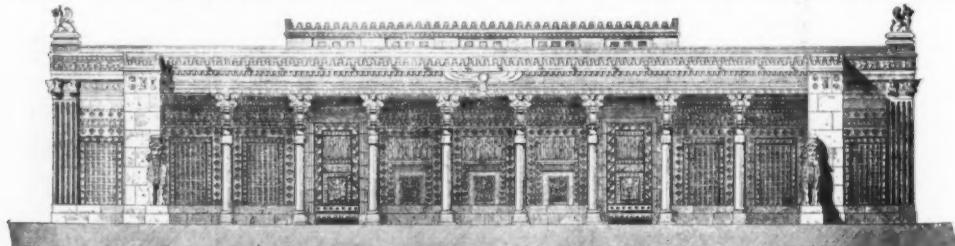
(Illustration from Ferguson's "History of Architecture.")

the same group of signs, the fields covered with conventionalized gods, birds, monsters, etc., all very splendid and full of the grand style. It is the work of the primitive loom repeated in colored designs upon the walls.

Although the old and highly skilled Mayas, Zapotecs, Nahuatlcs and Incas began at remote epochs to build in stone, they could not get so far away from thatch and woven-work supported by wooden posts and beams as to use stone for its own sake, taking advantage of its qualities. But this is hardly surprising, for we note that Asian races on far higher levels of cultivation were in the same box. Vaulted construction in Yucatan never got beyond a faithful imitation in stone of a lodge or tent, in which the ridgepole is raised high above the level of the walls, and roof and walls are copies of the matting which was placed athwart the ridgepole and thus formed a steep penthouse construction

fit to shed the heavy rains of a semi-tropical climate. Often this construction is overlaid outside; but then it reveals itself when one examines the inside of the stone chambers.

One Asian race seems to have had the inspiration which produced the arch (the vault construction of the Eskimos for the moment waived). One race laid brick and dressed stone in such an artful way in subterranean passages that the true arch was attained. This was the Chaldean or Sumir-Accad folk about the confluence of Tigris and Euphrates. Thence the buried arch spread to Egypt and Etruria, reaching Rome under Etruscan architects when the Cloaca Maxima was built. But at her most artistic epoch Greece never accepted it; and it was a long while before men in Asia Minor and Italy dared to use it above ground. Then indeed it carried architecture away from the old traditions of wood, wattle and textile forms and



PERSEPOLIS.—"THE HOUSE OF 100 COLUMNS, RESTORATION OF FAÇADE BY PERROT AND CHIPIEZ."

Following precedents they have restored the fronts, inside and between the columns with effects and designs taken from Persian rugs and hangings.



Trajan's Memorial Arch, Benevento, Italy, repeats a wooden framework stretched with painted, woven or embroidered cloth—a temporary arch of triumph, done in textiles, developed to a permanent expression in stone.

sent it soaring into the sublimities of the mediaeval Romantic. Yet even so, as we shall see, traces of the aboriginal tectonic principles lingered on. Even then, beneath splendid, solid, weighty piles of masonry we detect the wind-blown product of the loom!

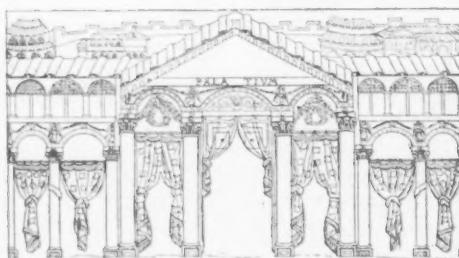
It would be hard to guess the antiquity of textile dwellings in Asia and Africa. Columns in Egyptian temples are often plainly derived from masses of gigantic waterplants bound together. The walls by their ornamentation of colored low reliefs betray their descent from hangings decorated with figures of gods, monsters, deified men, beasts and birds. In the still, sun-baked climate of the Nile valley awnings over open chambers were naturally in order. These, of course, were products of the loom, doubtless for the most part decorated with figures to represent sun, moon and stars, and their symbols human or animal, doubtless half-human half-animal. Underfoot were mats and carpets just as decorative, but perhaps not so

brilliant in hue. Here are the early forerunners of the painted ceiling and the floors wrought in colored tesserae, or covered with carpets, of the Romans and Italians of the Renaissance.

In his "early adventures" Sir Henry Layard describes a reed-made guest room among the Moslem folk in Luristan, the old home of the Chaldeans on the lower courses of the Euphrates and Tigris. We may well believe that such houses have been used in hot climates from time immemorial.

"The 'musif' of the sheikh was the most remarkable of similar temporary constructions which I had seen, for its excessive neatness and cleanliness and its size. It was built entirely of rushes, reeds and mats, and was about forty feet long, twenty broad, and fourteen high. The entrances were formed by clusters of long canes fixed in the ground and united at the top so as to form bent and pointed arches. These 'fluted columns' as it were, were about six feet apart, and between them, serving as a kind of screen, were trellises made of reeds, joined by twisted worsted of bright colors worked into fanciful designs.

"Above them were suspended mats, beautifully made and of the finest texture, which could be raised or lowered at pleasure, so as to admit the air or exclude the sun. The floor was covered with fine carpets and matting. Comfortable cushions and bolsters were ranged along the sides of the 'musif' for the guests to recline against. The remarkable elegance of its construction



Mosaic, 6th Century, from Ravenna, Italy.—"The Palace of Theodoric." Shows the tradition from the ancient Orient for hangings in place of walls between columns.

(Illustration from Gerspach: "La Mosaique.")



Mosaic in apse of S. John Lateran, Rome, 13th century, following early mosaics which represented hangings wrought with figures of saints and sacred symbols, etc.

(Illustration from Gerspach: "La Mosaique.")

did infinite credit to the taste and skill of its Arab builders who were true architects in the best sense of the word."

If one examines the pylons of Egyptian temples, such as that at Karnak, one perceives from their battering shape, inclining so as to get a wide footing, and from the reminiscent tips of reeds showing on the low attic, that the pylon is a stone copy of the gateway built of reeds and clothed with tapestries decorated from top to bottom with figures of gods and kings. The compartments are divided above and below with bands. A powerful rounded band runs just below the attic. It simulates the largest cable of all those which held the original reed-construction firm. Egyptian wall paintings in general look as if they had woven prototypes, from which the rows of figures were transferred to the hard surface by indenting for outlines and then painting. The very regularity of these bands of figures agrees with loom-work which scarcely admits of a different disposition of the design.

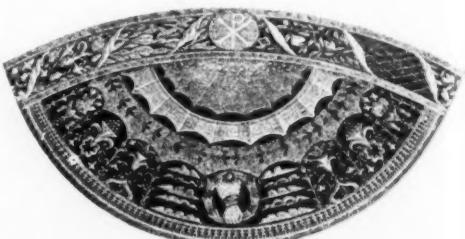
The same story of origins is told by the inner parts of the temple at Karnak. The central round columns suggest bundles of poles or reeds swathed in textile work whose decorations are woven in tiers. If this brilliantly painted surface of a column could be detached and laid out flat on the ground, we would have a carpet much longer than broad with the

zone for the principal figures of gods and conquering monarchs toward the middle. In the bases and the flaring capitals we see the suggestion of palm leaves or broad aquatic plants. What more appropriate, what more natural to the valley of the Nile where flooded lands and dry desert alternate at different seasons?

The origin of the column in a bundle of reeds or poles explains the "entasis" or the tapering of stone columns above and below a point toward the middle. Such a reed bundle, enveloped in cloth, could not be reduced to an exact cylindrical shape. Bound above the base and below the capital it would naturally swell out somewhere between the bands. Now this swelling has been retained by tradition. Where it is omitted the eye may not tell the reason for dissatisfaction, but instinct resents the omission. "He builded better than he knew. . . ."

In the temple at Edfu the entrance to the hypostele hall recalls Layard's account of the chief's guest room in Luristan. Here the columns are set close together; they are reminiscent of clusters of palm or reed and they are covered with decorations that savor of the loom. At half-height between the columns are screens of stone with ornamental mural paintings reproducing curtains that span the spaces from column to column and hide the interior without stopping light and air. Travelers in Egypt bearing these origins in mind will discover many other points in the ancient architecture which carry the same suggestion.

(To be continued.)



Christian Mosaic, 12th century, Church of S. Francis the Roman, at Rome. Adaptation in mosaic of the Velarium of Roman theatres, shading the audience from the sun.

(Illustration from Gerspach: "La Mosaique.")

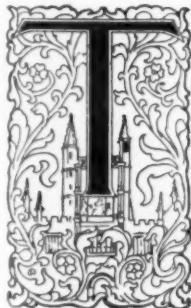


BRENTMOOR PARK, ST. LOUIS, MO., LOOKING ACROSS LOT 3.

CO-OPERATIVE GROUP PLANNING

• A SUBURBAN DEVELOPMENT •

HENRY WRIGHT, ARCHITECT & LANDSCAPE ARCHITECT



HERE has during the past decade been no movement of more nation-wide significance to both the architect and the home builder than that presented by the development of suburban property and the tendency on the part of those seeking attractive home conditions to get away from

the restrictions and monotony of the city street and go far into the country for those surroundings which make for comfort and pleasure. In this way the architect has found himself confronted by many new problems bearing especially upon the arrangement of the architectural design with reference to outlook, grades and other matters not previously encountered in his work. He frequently meets with many difficult, and sometimes annoying, conditions in solving the prob-

lems of approach, relation of his property to its surroundings, subservience of the service portion of his building group, and many other questions of similar character.

While we see many excellent individual examples of country home design, there are but a few places in which much consideration has been given the interrelation of a number of buildings, while there are many instances in which very excellent designs have suffered much from incongruous surroundings.

It is with the hope of suggesting some basic principles for the more rational treatment of these matters that a most interesting study has been made by Henry Wright, Landscape Architect, of St. Louis, in his treatment of a new residential subdivision known as Brentmoor Park.

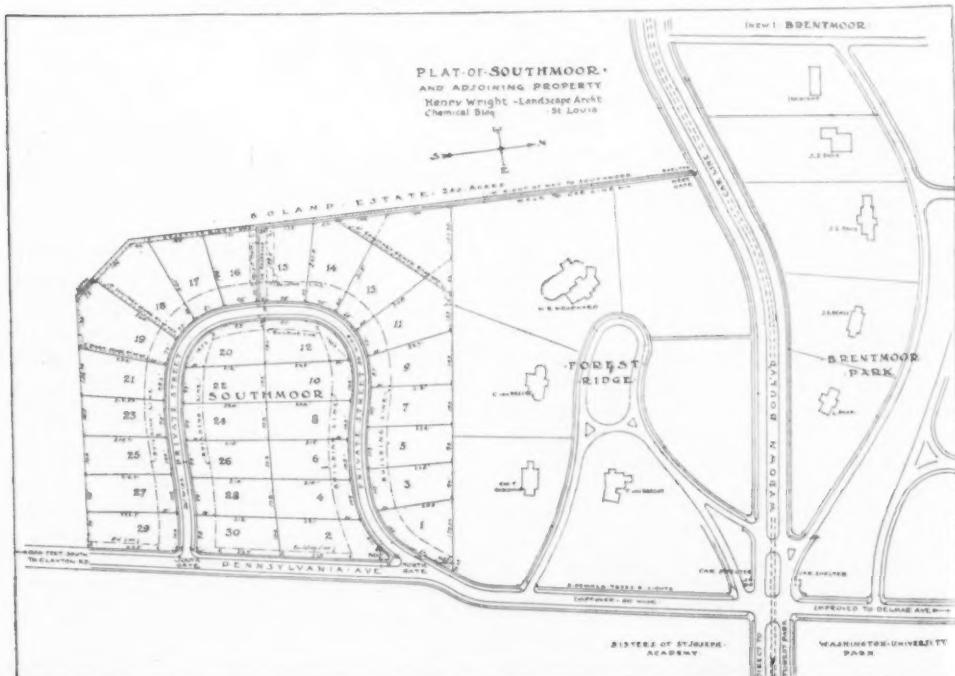
Some four years ago, a group of gentlemen in St. Louis, seeking a permanently attractive location for the purpose of building suburban homes, pur-

chased a tract of land (Brentmoor Park) lying in the logical direction of the best residence development and gave to the landscape architect the problem of subdividing this property into fifteen tracts, all of which should have desirable building sites and which should as a whole present the greatest possible degree of beauty and community advantages. The property, containing about 35 acres, was marked by a distinct draw, or valley, extending into it from the corner which would form the logical main approach from the city. This valley was retained, with such of its natural beauty as could be preserved, and forms a private park around which, as far as possible, the home sites have been placed. The individual lots contained from one and one-half to two acres. Careful restrictions as to building site and the arrangement of the improvements thereon were worked out and have been to a considerable degree successful, in spite of the fact that many unforeseen diffi-

culties and desirable alterations have presented themselves, and are being taken into account in connection with new properties of similar character.

All of the lots are accessible from the interior driveway system, as well as from exterior service roads, and deliveries of merchandise are confined entirely to the latter. All wires are placed in conduit; and in many other ways advantages have been secured which could not have been in the case of a person developing a single property for his individual use.

For the purpose of comparing results with the original scheme of subdivision, there are superimposed upon the plat of the property the private improvements which have been added during the last three years. Nine residences have been designed by various architects, together with grounds improvements which have been carried out either in accordance with the ideas of the architect, or, with the collaboration of a landscape architect or gardener. We will cite these briefly,



PLAN SHOWING THE LAYOUT OF "SOUTHMOOR" SUBURBAN DEVELOPMENT, ADJACENT TO FOREST RIDGE—"BRENTMOOR PARK," THE ORIGINAL DEVELOPMENT. APPEARS AT THE RIGHT.

Henry Wright, Landscape Architect.



A GROUP SHOWING SEVERAL OF THE
HOUSES IN BRENTMOOR PARK.

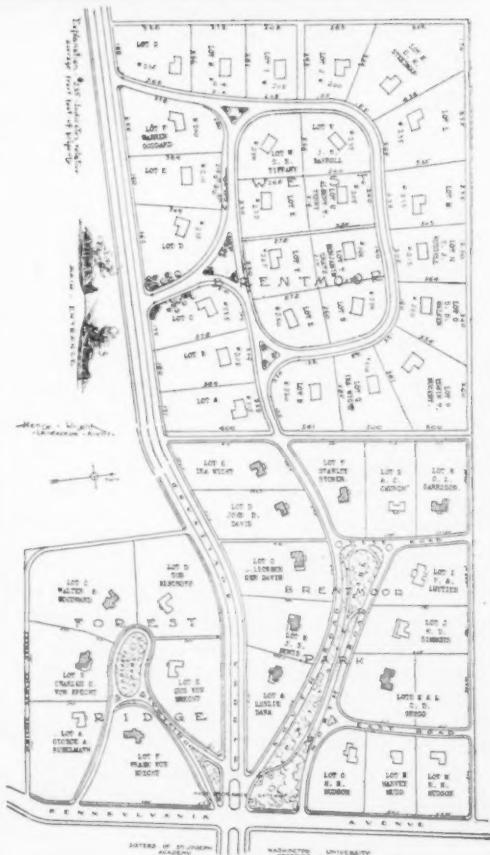
Henry Wright, Landscape Architect.

using the numbers of the lots shown on the plat for reference, and it is to be understood that both the photographs and the comments have been made with the intention of illustrating the subject of this article, rather than bringing out the many interesting points presented in the architecture itself.

It is the intention here more especially to bring out the value of group planning and placing of residences in the proper relation one to another, rather than to give detailed attention to any one of the buildings. Throughout the country there are countless examples of individual country homes and estates which, taken individually, present great interest and merit, but there is rarely evidenced any expression of co-operation on the part of owners in the relations of adjoining properties.

In three subdivisions near St. Louis the improvements, all of which have been accomplished within the last four years, have aggregated, in cost, about one and one-quarter million dollars, and have not been promoted in the usual manner by real estate dealers, but through a desire on the part of certain groups of individuals to secure the best conditions under which to build their own homes.

In Brentmoor Park, the first of these properties, there were ten shareholders and five lots sold to outsiders; in Forest



PLAN OF ADJACENT PROPERTIES, BRENT-MOOR PARK, WEST BRENTMOOR, AND FOREST RIDGE, ST. LOUIS, MO.

Henry Wright, Landscape Architect.



RESIDENCE OF LESLIE DANA, ESQ., BRENTMOOR PARK, ST. LOUIS, MO. (LOT 1.)
Klipstein & Rathmann, Architects.

Ridge there were no lots for sale, and in West Brentmoor the proportion is about half and half.

The following notes on the illustrations will serve to bring out the points which Mr. Wright has striven for in his development studies, which cannot fail to interest architects, owners and real estate operators equally:

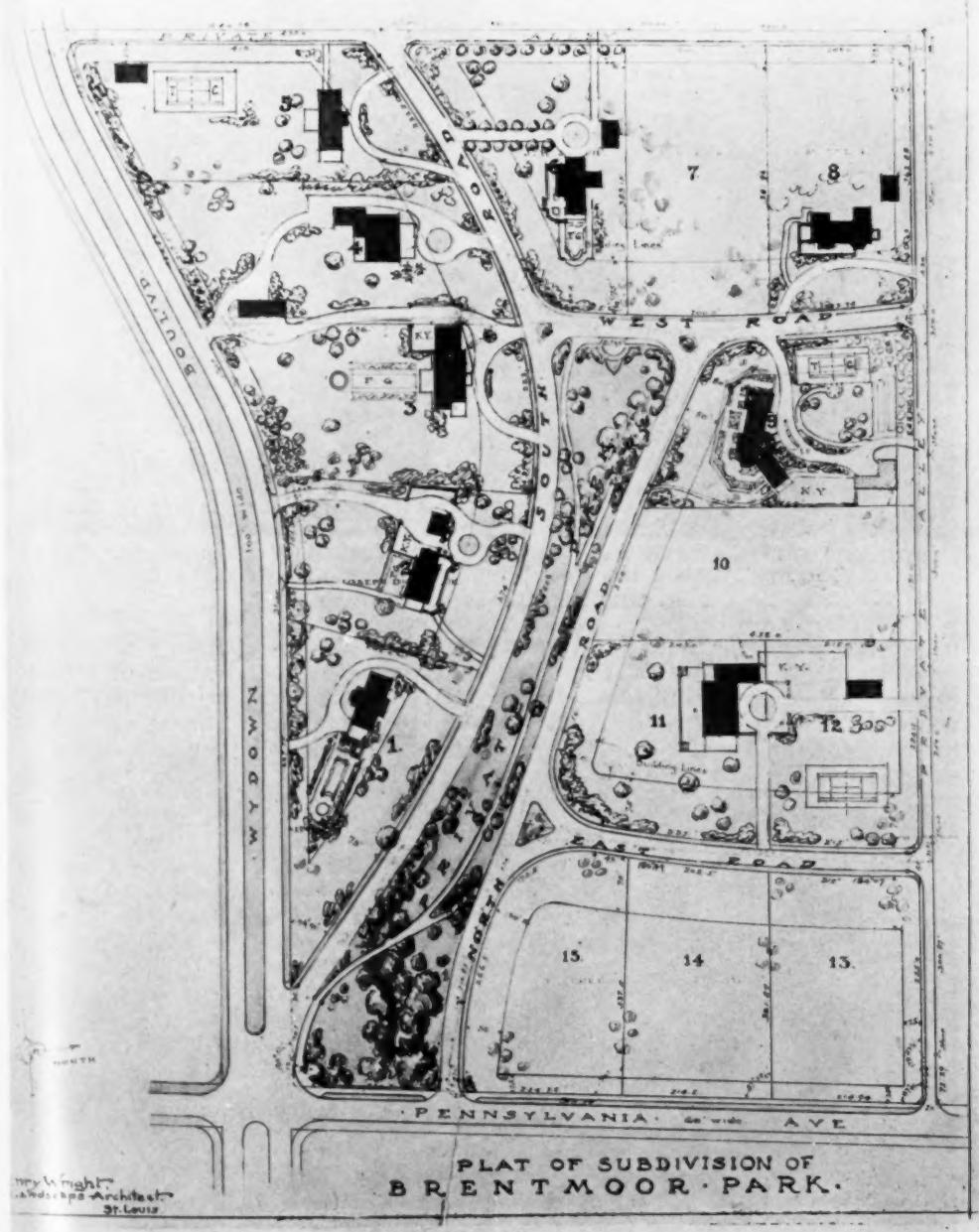
Lot No. 1 presented unusual difficulties, as well as advantages, by reason of the peculiar shape of the lot and its very considerable elevation above the interior driveway. An interesting and successful house has been built from the designs of Messrs. Klipstein and Rathmann, for Mr. Leslie Dana, which includes a garage built in direct connection with the house, thus eliminating any outbuildings which otherwise must have been placed in the foreground to the disadvantage of the appearance not only of this property, but the place as a whole.

On Lot No. 2, the house owned by Mr. J. S. Bemis, was designed, together with the grounds improvements, by Henry Wright, Landscape Architect, the

garage having been so placed as to lengthen the front presented to the road—with the special idea that this house was to be rather smaller than others within the property and needed this additional advantage of apparent size. The kitchen yard and service drive have all been inclosed by walls to the west of the flower garden, which opens off the living rooms in the rear of the house. Both driveway and walk approaches to the house lead to steps which rise to a brick paved terrace flanked by a stone balustrade.

No. 3. The residence of Mr. J. L. Davis, Messrs. Cope and Stewardson, Architects, Henry Wright collaborating on grounds work, presented special difficulties in grade lines, the successful solution of which can be judged from photograph showing this and the adjoining house of Mr. J. D. Davis—the latter designed by Mr. James P. Jamieson. The two properties have a joint garage, together with driveways and gardening so arranged as to preserve the best views and appearance of both properties.

Nos. 5 and 6 have been carried out



T. C. = Tennis Court.
F. G. = Flower Garden.
K. Y. = Kitchen Yard.

THE SUBDIVISION OF BRENTMOOR PARK, ST. LOUIS, MO.
HENRY WRIGHT, LANDSCAPE ARCHITECT.



RESIDENCE OF LESLIE DANA, ESQ. (LOT 1 TO THE LEFT.) RESIDENCE OF J. S. BEMIS, ESQ., BRENTMOOR PARK, ST. LOUIS, MO. (LOT 2 TO THE RIGHT.)

Henry Wright, Architect and Landscape Architect.

under the plans for both house and grounds, of Mr. Howard Shaw, Architect; the latter, for Mr. Stanley Stoner, was illustrated in detail in the Architectural Record for April, 1913.

House on Nos. 11 and 12, for Mr. C.

D. Gregg, also designed by Mr. Shaw, is—as in the case of Mr. Stoner's place—marked by the adoption of the English fore-court plan of entrance, as well as attractive garden and terrace features.

On Lot 8, attractive home has been



RESIDENCE OF J. L. DAVIS, ESQ., BRENTMOOR PARK, ST. LOUIS, MO. (LOT 3.)
Cope and Stewardson, Architects.



RESIDENCE OF C. D. GREGG, ESQ., BRENTMOOR PARK, ST. LOUIS, MO. (LOTS 11 & 12.)
Howard Shaw, Architect.

designed for Mr. O. L. Garrison, by Messrs. Roth and Study, which appears in view No. 7.

On No. 9, designs have just been prepared for a home for Mr. F. A. Luyties—by Mr. James P. Jamieson, Henry Wright collaborating in grounds work, and attention is especially called to the consideration given the surrounding properties, although not detracting in any way from the individual use of the property. In laying out the fifteen lots it was not feasible to face all of the properties upon the private park, and Lots 7 and 8 necessarily faced on the side of Lot 9. Mr. Jamieson's design places the kitchen wing to the northeast of the house and the main driveway entrance to the north in such a way as to make the main lawn, as well as the approach to the house, immediately in front of Lot 8, while toward the actual front of the lot the living rooms have been placed to the south and look out upon an extensive garden terrace which is not approached in any way from the road. A path leads along the eastern boundary of the lot, from the service wing, reaching the steps which lead down into the private park and terrace and thence to the car.

In each of the designs, questions have

arisen relative to the interrelation with the other lots, especially in placing the service yard, which have been handled with the greatest degree of mutual good will.

The matter of just how the architect and landscape architect may work to the best mutual advantage has been one which has commanded attention throughout the development. Mr. Wright's training having been fortunately divided between a technical architectural education and practice covering a number of years, and later an almost equal period in connection with some of the best and most extensive landscape work, he has given special thought to this subject. It would seem a logical conclusion that the architect as a general rule, being interested primarily in his architectural design, and the many practical, as well as aesthetic problems arising in connection therewith, should not be burdened with the necessity of an additional experience in handling the problems of the setting for his building, fixing of grades, etc., whereas, a landscape architect of thorough training in these matters—if appreciating (even to a limited extent) the architectural necessities of the problem—could offer an assistance in coöperation



A specially difficult grade problem. The rear is entered by going up five steps to reach basement floor. This house was studied on a topographical model of the land.

RESIDENCE OF FRANK VAN BRECHT,
ESQ. HENRY WRIGHT AND M. P.
McARDLE, ASSOCIATE ARCHITECTS.

with the architect of value both to the architect and his client, and could relieve the former of a large amount of exterior detail in connection with grading, driveways and other matters. It certainly seems possible that work can be carried on, as it has been in these interesting St. Louis developments, in such a way as not to detract from the professional prestige of either the architect or the landscape architect. It is quite possible that the latter need not personally conduct the work usually attributed to the landscape gardener, but may provide for the details of such work through

a gardener contractor, just as the architect would depend upon a heating engineer for the practical details of that portion of his design.

It would seem that an important field is thus opened for what may be considered a branch of the architectural profession which shall combine a specific training in engineering and planting combined with a knowledge of the fundamental principles of architecture. And a professional recognition of this should go far toward harmonizing and unifying the architectural aspect of many of our residential suburbs.



RESIDENCE OF WALTER B. WOODWARD, ESQ., FOREST RIDGE, MO.

Henry Wright, Architect and Landscape Architect.

This is the southwest exposure commanding a broad view over own and neighboring territory. The angle encloses the best summer breezes. Servants have a wing to themselves as shown on the angle. The terrace garden takes up the considerable difference in grade between front and back of house. Except immediately around house original grade has been untouched.

THE ARCHITECT'S LIBRARY



S. H. Ross

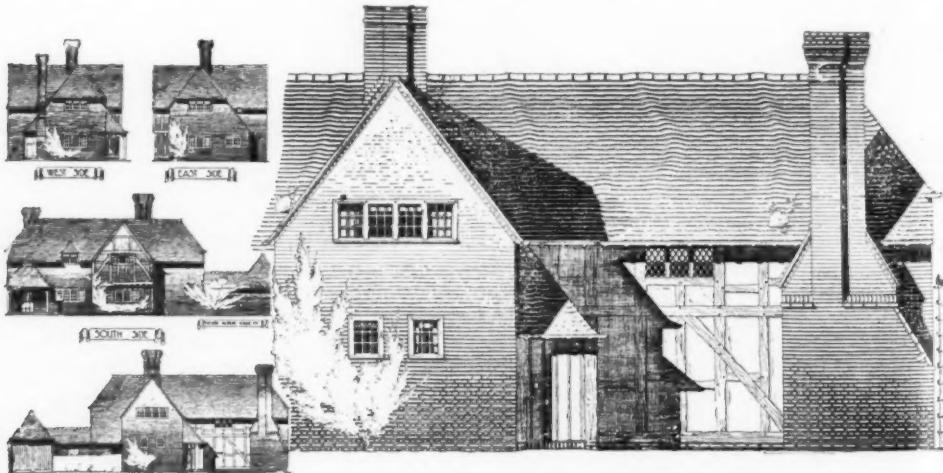
It is the purpose of this department to keep the readers of the "Architectural Record" in touch with current publications dealing with architecture and the allied arts, describing not only literary, but practical values.

The "Country Life" Book of Cottages.
By Lawrence Weaver.

This is a book of real cottages, built at a cost suitable for cottages, and not a book of expensive villas inappropriately masquerading under the name of cottages. At the very outset, emphasis is laid on the fact that throughout the book the word "cottage" retains its plain meaning, "a dwelling house of small size and humble character." Nothing is included that might have applied to it Coleridge's

caustic appellation, "the 'cottage of gentility' with its double coach-house."

From cover to cover the book is eminently practical. There is nothing visionary about it. It is a presentation of actual achievements and a record of the cold, hard facts pertaining thereto. So bristling are its pages with facts and figures, indeed, that anyone expecting to be diverted and entertained by Mr. Weaver's wonted vein of pleasant description, mingled with lucid criticism, will be somewhat disappointed. The volume is straightly confined to the most matter-of-fact details. For that very reason, however, it will be found particularly valuable both to architects and those

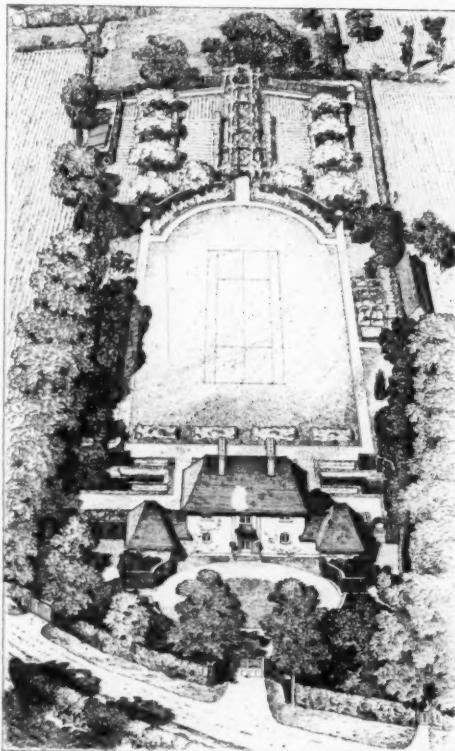


AN ILLUSTRATION FROM "THE BOOK OF COUNTRY COTTAGES," BY LAWRENCE WEAVER.

who contemplate building, whether for speculative purposes or personal occupancy. Due attention is paid financial as well as architectural considerations, always keeping the prosaic but necessary "bread and butter" aspect of the question well to the fore.

Mr. Weaver plainly states, in his introductory chapter, that the aim of the book is to set out the problems attending cottage building and "some of the conditions imposed by varying limits of cost, and to show how various architects have succeeded in providing convenient and successful cottages at reasonable costs." The task he proposes to himself he performs most conscientiously. The second chapter, contributed by F. E. Green, on "The problem of Providing Cottages for Laborers," while not of strictly architectural significance, contains a discussion of local economic conditions that sets forth the crying need of more and better cottages and suggests several points that might profitably be considered in connection with housing our own laboring class. Mr. Weaver vigorously combats the pernicious notion, apparently entertained by some builders and owners, that hideous barracks are the only feasible abodes for cots from the financial side of the question and that, viewed from other points they are "good enough." *Apropos* of his contention he enunciates two aphorisms with which most thinking people will heartily concur—that "architectural amenity is the outcome of skill rather than of money" and that "cheap cottages do not mean ugly cottages."

From Chapters III to VIII, inclusive, all manner of cottages are considered, from the cheapest at \$750, to those costing about \$3,000. Of course the English prices given are of no value whatever as an exact guide for American estimates, since the costs of labor and materials are totally different on our side of the Atlantic, but they do afford a trustworthy base for deductions acent comparative costs. These cottages are for all sorts and conditions of folkmen and are severally designed for the particular needs of their occupants ranging all the way from day laborers up to gentle folk of slender means. Farm hands, small



AN ILLUSTRATION FROM WEAVER'S "BOOK OF COUNTRY COTTAGES."

holders, estate servants, such as gardeners and chauffeurs, clerks living in the suburbs, "week-enders" at the seaside or in the country and "people of moderate means and refined taste whose home must be built with severe regard to economy," all go to make up a large and varied class of cottage dwellers and all have a right to every consideration that may contribute to the attractiveness of their dwellings.

Quite apart from the individual phase of the subject, there is a normal obligation resting upon every architect with a conscience—and this obligation Mr. Weaver notes—to do all within his power to preserve the beauty of the countryside by the erection of proper buildings and avert desecration by ugly little box-like structures that force one to utter in disgust the plaint that "every [other] prospect pleases and only man is vile." Since the number of cottage dwellers is so



AN ILLUSTRATION FROM "THE BOOK OF COTTAGES," BY LAWRENCE WEAVER.

There is always considerable interesting quality in the technique of drafting in English architectural designs, quite aside from the interest of the design itself.

large and since cottages and small houses must necessarily so far outnumber the houses of greater size and pretense in any community it is by the same token, inevitable that the cottage and small house must determine the architectural complexion of suburban and rural districts. The small house and cottage question, therefore, is one of paramount interest and importance and in some instances is giving acute cause for concern. To this field the "Book of Cottages" brings timely and helpful suggestions and is, naturally, a most welcome contribution to the literature of the subject.

In the chapter on Gate Lodges, the author dwells on the opportunity opened to the designer of investing "a little building with a marked architectural character which would be inappropriate and, indeed, pretentious in a cottage built for ordinary purposes." In many instances the treatment of lodges in America might be much improved and what Mr. Weaver has to say on the subject is well worth reading. The three last chapters on "The Repairing of Old Cottages," "The Grouping of Cottages" and "Village Planning" are replete with good advice and rich in common-sense suggestions.

The "Book of Cottages" is very largely a book of picture and plans, but the author has wisely refrained from giving such detailed information that it can be used in lieu of other drawings for actual construction work. The examples chosen for illustration are from the designs of some of the foremost British architects and, as might be expected, are highly interesting. Mr. Weaver's presentation of his subject is vigorously helpful and constructive and many of the ideas discussed are readily susceptible of adaptation to American conditions and requirements with great profit. It goes without saying that the "Book of Cottages" deserves a place on the library shelves of all architects who have to deal with this vital and pressing phase of our domestic development.

H. DONALDSON EBERLEIN.



Memorial to Bulfinch.

On August 8th, the 150th anniversary of the birth of Charles Bulfinch the Boston Society of Architects placed a wreath of laurel, with suitable inscription, on the landing between the

gate-posts in front of the State House in Boston, this being the most notable Bulfinch building. It is proposed by the Society to make the memorial permanent by later sinking in the pavement a wreath in bronze or brass. The influence of Bulfinch upon the architecture of Boston was very great. For in addition to the work which he himself did, and which exerted a marked influence upon his town, he was, for twenty-one years, chairman of the Board of Selectmen—a prototype of the better class of modern architects in his interest in public affairs.

Possibilities of Expression.

In a note which is drifting about, some writer, who takes as his text Herbert Spencer's dictum that "all progress is differentiation," suggests that the architects have been slow to improve their opportunities. He seems to forget that houses, and barns, and churches, and factories, and emporiums of retail trade, and office buildings, are not alike, and do represent a great deal of differentiation. It is interesting indeed to compare the multiplicity of architectural forms which we have to-day, with the paucity of types in earlier civilizations. The thought of the writer, however, is that architects have, as yet, failed to express adequately the grouping of trades and professions. It is quite true that, except for the studio building, the office structure which is given up to

lawyers may be precisely like the office structure which is occupied by bankers and brokers, or by architects, or by real estate firms. But what would he have? How horrible a possibility is suggested by a too literal expression! Would he have a skyscraper on Maiden Lane take the form of a tiara, or would he have the office building largely devoted to dentists rising into the sky in the form of an eye-tooth? Must the structure in which are gathered steamship offices have windows in the shape of port-holes, and the newspaper building be a splurge of advertisements and headlines?

A severe and very thoughtful attack on the garden city conception is the burden of an article in "The Town Planning Review." In such location, almost dramatic interest attaches to it, so

completely identified with the garden city and suburb movement is English town planning of which this Review is an organ. The daring writer is A. T. Edwards. He starts out by reminding the garden city advocates, whose propaganda is a protest against towns, that large cities have long been, "and will continue to be, counted as high achievements." He says, "your notion that you have nothing to learn from the formal treatment you are pleased to call monotonous and upon which incomparable genius has been expended is not a little presumptuous. * * * Moreover, an arrangement of buildings in the closest mutual association has not failed to meet the most urgent needs of mankind. It has formed an environment in which commerce has been served, learning has flourished, and the amenities of social life has been secured. In towns we find the crowded streets, contiguous dwellings packed together, the

stately square, the long facade. Society will not readily abandon these." Continuing, the writer expresses the opinion that the garden city and suburb method of living, "in sparsely scattered homes, is profoundly unnatural. There is no need for every house to be isolated as if the whole world were a fever hospital." He reminds his readers of Aristotle's remark that man is a social animal, and he says that, however deplorable, it is never-the-less true, "that the working man is quite content to be in a row of houses, to stand outside his door and talk to his neighbors and to see other neighbors on the opposite side of the street. All he asks for is better houses, and a better street." The garden city, however, would give us "neither the crowded interest of the town nor the quiet charm of the country. It gives us the advantages neither of solitude nor of society. And the great inconvenience of this manner of living must also be noticed. The working man does not want to traverse long distances to see his friends after his day's work is done. Some of these suburbs are so big that trams are needed for the inhabitants, but cannot be employed without sacrificing the rustic aspect which is so much desired. As people of very limited means have not got private carriages and motor-cars, they should not have their dwellings scattered far from each other."

Coming to particulars, the bold writer expresses the opinion that the sort of house the poor man wants is not a pretty cottage but one which will give him the maximum accommodation for the money he spends. He should not have to skimp on his food in order to pay for picturesque gables. Though dormer windows may be picturesque they may let little light and air into upstairs bed-rooms, and what does it profit a man to have abundance of air outside if his romantic architect forbids him to breathe it in his bed-room?

Mr. Edwards suggests that if garden city planners seek economy, they give a trial to streets. "It will not be a leap in the dark. They have been tried before. Streets are roads with continuous houses on either side, and need not be in the least degree dull. It is possible to express intellect and spirit in their design without indulging in expensive ornament. And there is so much less cost for water, drainage, and gas * * * There are two classical ways in which a plurality of houses can be treated, and neither of them has been adopted in garden suburbs. In the first case, the houses are kept separate but face upon a road. Simple

rectangular forms predominate, and horizontal lines and flat roofs are common. The other method is to have streets of continuous houses, in which case the unity can be of a much higher order."

Mr. Edwards' final shot is this: "Slums grew up in the towns, therefore the towns are to be condemned. This impatient attitude expresses a tiredness of spirit and a lack of historic sense."

Vanishing New York

In a recent number of the Architectural Record it was announced that the fine old building at Number Seven State Street was soon to be numbered among the all too many vanishing landmarks of New York City.

Since then word has been received that this house is to be spared, for a few years at least, as the property on which it stands was not included in the purchase that has, however, caused the destruction of three other most important Colonial buildings, numbers One, Two and Three State Street, which were torn down during the latter part of September.

To those who know well the historic sites of New York the destruction of these houses—and especially of number One—will be a loss that will be hard to forget. Number One was one of the finest and most important of the Colonial houses in the City, and it was the house in which Robert Fulton lived during the latter triumphant days of his life and where, according to his friend and biographer Cadwallader Colden, he died.

Besides this, it had an interesting architectural story, as well as an historical one. Visitors in New Amsterdam before 1665 could have seen on the site of this building a deserted cabin, probably built of logs gathered near its site, one-story high and anything but beautiful even to those who were used to the "architecture" of the little village of "Nu Iarck" at that time. This was the property of one Thomas Baxter, an Englishman who, falling into trouble with the Dutch authorities, had abandoned his possessions and taken refuge in New England. His house seems to have stood on an unusually good foundation for after the property had been confiscated and was finally torn down to make way for some improvements in Governor Stuyvesant's garden its foundations seem to have been preserved, and it was on a part of them that the building which was torn down was finally built.



NO. 1 STATE STREET, NEW YORK CITY. A VANISHING LANDMARK.
From the pen sketch by Rawson W. Haddon.

Just when this latter building was erected does not seem clear, but views of New York made before the Revolution show that it stood before 1776 and before the other houses on the block were built. In 1790 it was occupied by a John Coles who was one of the most famous of the old merchant princes of New York. He lived there from that time, with the exception of the few years when it was occupied by Fulton, until his death in 1826. After that it was occupied by one of his sons until 1834, at which time the old house was given up for a newer one on Bond Street, which was just then becoming a fashionable place of residence.

This house, for some reason or other, escaped the disastrous re-decoration that spoiled its neighbors and so many of the other New York houses at the time when "stock" decoration was just beginning to

come into use, in the early part of the last century, and in it were many Colonial fireplaces, doorways, etc., in excellent condition and absolutely untouched.

At the present time there are many societies in the United States that are doing excellent work for the preservation of Colonial landmarks, but the fact that the destruction of so important a building as Number One State Street is allowed in New York without so much as a word of protest, and that no record of it is to be kept in the way of drawings or photographs shows the importance and necessity of some immediate action on the part of the architectural societies of America towards arousing an interest in the preservation of our all too few remaining monuments, architectural and historical.

R. W. H.

**"Better
Estimating."**

Mr. G. Alexander Wright, known as the author of "Wright on Quantities" and "Wright on Building Arbitration" is again heard from, and on the vital question of "Better Estimating."

Mr. Wright, in stating the purposes of an "American Institute of Quantity Surveyors," cordially invites all subscribers of "The Architectural Record" who are interested in the subject to communicate with him direct (571 California St., San Francisco, Cal.). The Quantity System of Estimating will, says Mr. Wright, when universally established, do more than has ever been done to harmonize the interests of the Architect, Engineer, Contractor and Owner.

The following outline is presented by Mr. Wright as his idea for the national organization and co-operation, on an efficiency basis, of all who are interested in better estimating:

Since the publication of my recent address in favor of "Better Estimating Methods" I have received scores of letters from architects in all parts of the country, many kindly offering their help and encouragement. To all of these gentlemen I send this communication. My efforts in aid of the above, commenced originally with an address before our Builders' Exchange in the year 1891 and our local Chapter of the American Institute of Architects, later in that year. I followed this by individual missionary work. Then there appeared in the American Architect in 1897 and 1898, and other journals, articles from me advocating the Quantity System. Since that time I have continued this work, consistently I hope, and effectively I believe, until for the past year or two the demand for "better estimating methods" has become a popular theme throughout the country.

I recognize the great advantage in a broad movement of this nature, of friendly co-operation, and the necessity for the early organization of an "American Institute of Quantity Surveyors" with councils or committees in all large cities. One is now being formed in San Francisco with the following objects, viz.:

First: To promote by legitimate means a better method of estimating, and of inviting and receiving bids.

Second: To establish local councils or committees in all large cities to further these objects.

Third: All persons, architects, engineers,

contractors or owners who approve of the above objects are eligible as "associate" members.

Fourth: Regular members to consist of qualified quantity surveyors to whom a certificate to practice has been issued by this society, under its rules. (No regular members to be elected at present.)

The matter of constitution and by-laws are under consideration and copies will be sent for the information and guidance of each council in process of organizing.

It is suggested that each local council may vary the suggested by-laws to suit its own local conditions. That the annual dues for associate members be \$2 plus \$1 for the official monthly publication (now being arranged for) dealing with the quantity question and devoted to an exchange of views between members upon this and kindred subjects.

Owing to different conditions prevailing between the extreme east and the extreme west, the present thought is to divide the United States into two districts, Eastern and Western, the headquarters of each to be located in a city to be selected after a sufficient number of local councils have been organized. The chairman of each council to be the representative upon the managing board of directors, and which will form the principal examining body.

When a sufficient number of councils are formed, I hope to do myself the pleasure of visiting each one, and to then give any desired information, or offer any suggestions that may seem appropriate.

I hope you will feel sufficiently interested to call a few of your personal friends or business acquaintances together and now organize a local council of the A. I. Q. S. in your city, and inform me of your progress. If you only get five or six to begin with, and appoint a chairman, secretary and working committee it will be sufficient. The principal duty of your council will be to advocate the objects stated herein and to get other suitable persons to come in as associate members to assist in the work. All the information you desire will be sent to you gladly.

Viewed in a broad way, this movement is of deep interest to the architect, engineer and owner (as much probably as it is to the contractor). The effect the Quantity System has is an elevating one, beneficial to our best ideals, and conducive in every way to better and more honest work, and will be a great factor in improving the business relations between owners, architects, engineers and contractors.